THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

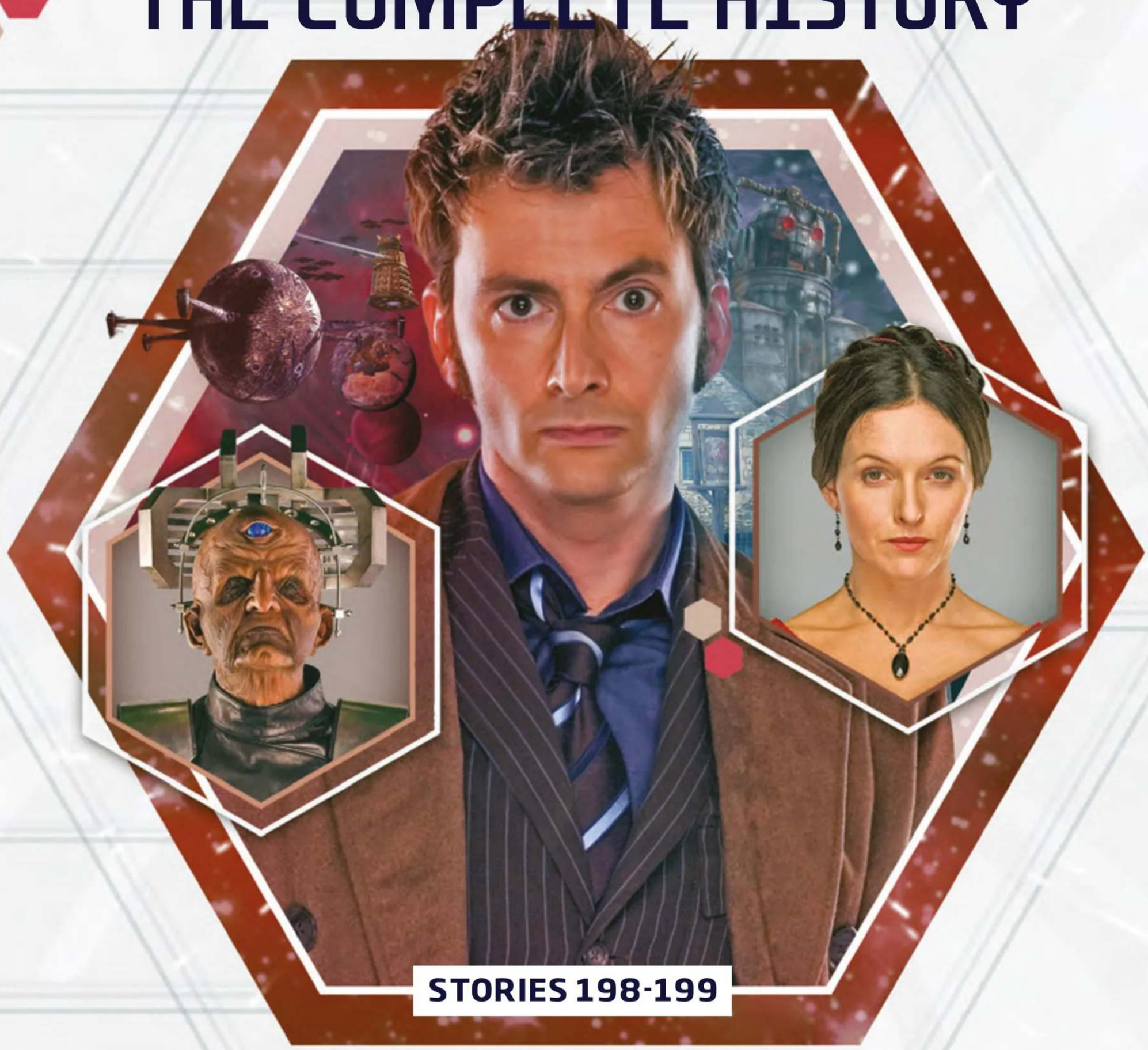
BBC

DOCTOR WHO



THE **TENTH** DOCTOR

THE COMPLETE HISTORY



STORIES 198-199

THE STOLEN EARTH/JOURNEY'S END AND THE NEXT DOCTOR







BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE STOLEN EARTH/JOURNEY'S END

THE NEXT DOCTOR

BBC

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VOLUME 60

STORIES 198-199



'ONE OF THE MOST JOYOUS DOCTOR WHO ADVENTURES EVER CONCEIVED.'

Welcome



In recent years, the motion picture industry has seen a move towards creating shared universes. This is exemplified in the success of the Marvel Cinematic Universe, films devoted to the adventures of superheroes lifted from the pages of Marvel Comics. The MCU (as it is known) serves up a mix of single superhero adventures and those that team up these colourful characters in a blockbusting movie event extravaganza.

Looking back to *Iron Man* in 2008, the film that launched the MCU, many said Marvel was taking a gamble, one that would never pay off. But in June and July of that year, mere weeks after *Iron Man* opened in cinemas, one beloved British television series had already blazed a trail to its own team-up event.

The Stolen Earth/Journey's End [2008 – see page 6] is one of the most joyous *Doctor Who* adventures ever conceived. Since 2005, lead writer Russell T Davies had created a shared universe around *Doctor Who* with all the flare and genius of a great showman. *Doctor Who* was soon joined by *Torchwood* and *The Sarah Jane Adventures*, series that catered for different audiences but existed in the same fictional universe. It was a masterstroke.

When it came to plans for the finale to the 2008 series of *Doctor Who*, everything was in place for an end-of-term get-together. Marvel may have the Avengers, but *Doctor Who* assembled the Children of Time, friends and allies answering the call in Earth's hour of need. There's something exciting about Daleks attacking the Torchwood Hub, or super-computer Mr Smith emerging from the wall in Sarah Jane's Bannerman Road attic. Martha Jones, Rose Tyler, Harriet Jones – former Prime Minister – and even K9 all made return appearances to help the Doctor battle Davros and the Daleks.

During the scene in *Journey's End* where everybody is helping fly the TARDIS, Freema Agyeman's Martha looks directly into camera, her look saying: isn't this great? And she's absolutely right. With this finale, *Doctor Who* became the most popular show on British television. It's a thoroughly well-deserved accolade after the work cast and crew put in since starting production in 2004 – and a worthy way to mark the beginning of the end of an era.

The Next Doctor [2008 – see page 80] was the start of a series of Specials that would lead to David Tennant's final adventures as the Tenth Doctor. He's joined by the brilliant David Morrissey as the tragic Jackson Lake, an ersatz Doctor who fuelled speculation about Tennant's successor. But for a while, we still had a few more adventures with the Tenth Doctor to enjoy...

Mark Wright – Editor



Left:
The Children of Time face the Daleks.



THE STOLEN EARTH/ JOURNEY'S END

STORY 198

The Doctor has vanished, leaving his most loyal companions to battle a Dalek invasion of Earth. As an old enemy lurks in the shadows, can the Children of Time save reality itself?



THE STOLEN E

STORY 198



'DAVROS WAS A FASCINATING CHARACTER – AN EVIL GENIUS, OBSESSED WITH DEVELOPING "THE ULTIMATE CREATURE".'

Introduction

Genesis of the Daleks [1975 – see Volume 23] was a landmark episode. Considered by many as the best *Doctor Who* adventure ever, it not only gave the Daleks an origins story, but crucially introduced us to their creator. Davros was a fascinating character – an evil genius, obsessed with developing 'the ultimate creature'. He also looked terrifying – like a corpse wired into the base of a Dalek.

It's no surprise that showrunner Russell T Davies decided to reintroduce Davros when he was making *Doctor Who*, but that's not all he took from *Genesis of the Daleks*. On his first encounter with Davros, the Doctor asked him if he could wipe out all of creation – would he do it? The reality bomb, seen in *The Stolen Earth/Journey's End* was Davros finally making good on his assertion that, yes, he would do it.



This wasn't the last time that a line from *Genesis of the Daleks* served as inspiration for a *Doctor Who* story. *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80] picked up on the scene where the Doctor asked Sarah Jane Smith whether she could kill a child if she knew he'd grow up to be an evil dictator.

Of course, Davros wasn't the only character to return in the 2008 series finale. With Davies' time as showrunner drawing to a close, *The Stolen Earth/Journey's End* featured all of the Tenth Doctor's companions – Rose, Martha and Donna – as well as members of their families. The casts of *Doctor Who*'s two spin-off series – *Torchwood* and *The Sarah Jane Adventures* – also got involved. This family of characters would all return a year later for the Tenth Doctor's final story, *The End of Time* [2009/10 – see Volume 62], but it's here that they get truly involved in the story – a fitting celebration of Russell T Davies' time as executive producer.

Journey's End also followed in the footsteps of stories such as *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] and *The Enemy of the World* [1967/8 – see Volume 11] by presenting us with a duplicate of the Doctor. Uniquely, however, this wasn't just a lookalike or an evil double – it was a genuine copy of the Doctor, the result of an aborted regeneration.

The implication here is that this human Doctor lives a life with Rose Tyler until the end of his days – the tragic curse of the Time Lords avoided. And the next story would continue the theme of a duplicate Doctor – showing us what appeared to be the next Doctor... ■

Left:
The Daleks' creator Davros is introduced in *Genesis of the Daleks*.

STORY
The Stolen Earth

The TARDIS lands on Earth on an ordinary Saturday. The Doctor speaks to a milkman, then nips back inside the TARDIS. It shakes. When he looks outside again, the Earth has gone!

At UNIT's base in New York, Martha Jones takes charge after an earthquake. Jack, Ianto and Gwen at Torchwood in Cardiff experience an earthquake too – as do Sarah Jane Smith and Luke in Ealing and Wilf and Sylvia Noble in Chiswick. They all look up at the sky, which is full of alien worlds! [1]

On the world's TV screens, Richard Dawkins and Paul O'Grady react to events. [2] At Torchwood, Ianto detects 27 planets, including the Earth – plus something else.

Sarah's computer Mr Smith and UNIT both detect spaceships approaching the Earth.

In London, rioting has started. Rose Tyler strides through the chaos, armed with an enormous gun.

Mr Smith picks up a communication from the spaceships: "Exterminate! Exterminate! Exterminate!"

Rose watches as a Dalek spaceship descends over London. [3]

The TARDIS lands in the home of the Shadow Proclamation. The Doctor and Donna are greeted by a Judoon and taken to meet the Shadow Architect. She shows them the worlds that have been stolen from time and space. The Doctor realises that adding Pyrovillia, Adipose III and the lost moon of Poosh creates a pattern that could be used as an engine. [4]

Lieutenant General Sanchez tells Martha that Project Indigo is being activated and takes her to collect the Osterhagen Key. She then teleports away from the base. [5]

In the darkened vault of the Daleks' mothership, the Crucible, the Supreme Dalek informs Davros and Dalek

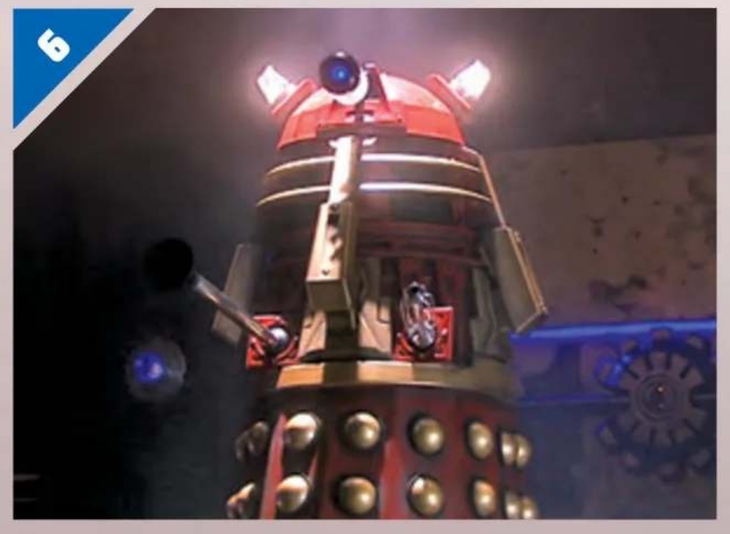

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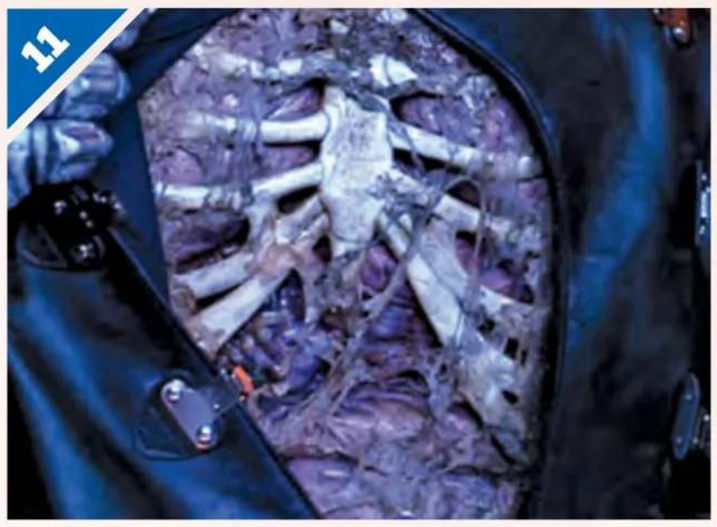

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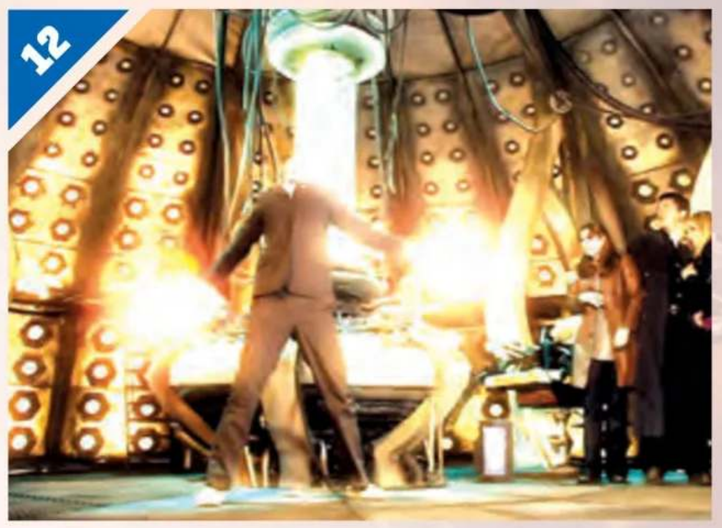

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Caan that no trace of the Doctor has been found. [6]

The Doctor and Donna realise there is a connection between the bees disappearing and the Earth going missing, meaning they can locate it.

Wilf and Sylvia watch as the Daleks take humans prisoner and exterminate those who resist. Cornered by a Dalek, Wilf shoots it with a paint gun, but it is unharmed. [7] In the nick of time Rose arrives and destroys it.

The TARDIS materialises in the Medusa Cascade, the centre of a rift in time and space. But there is no sign of the Earth and the other missing planets. [8]

Former Prime Minister Harriet Jones contacts Sarah, Torchwood and Martha Jones (at home with her mum) using the Subwave Network. The call is also picked up by Wilf, enabling Rose to listen in. [9] Harriet wants to use the Subwave Network to contact the Doctor, getting the whole world to call him at once. Her plan works, and the Doctor locates the Earth, hidden one second in the future. The Daleks locate the transmission's source and exterminate Harriet. [10]

The Doctor and Donna make contact with Torchwood, Sarah and Martha. But then the conference call is interrupted by another signal – and the wizened face of Davros appears on the screen. He was rescued from the Time War by Dalek Caan and has created a new race of Daleks, grown from cells from his own body. [11]

Mr Smith detects the TARDIS landing, and Sarah sets off in her car.

The Doctor and Donna exit the TARDIS onto a deserted street. Deserted, that is, except for Rose Tyler. She runs towards the Doctor, he runs towards her – and then a Dalek blasts him. Jack appears and destroys the Dalek, then helps Rose and Donna carry the Doctor into the TARDIS.

The Daleks enter Torchwood. In London Sarah finds the road blocked by Daleks, which turn to exterminate her.

And in the TARDIS, the Doctor starts to regenerate... [12]

Journey's End

At the foot of the TARDIS console is a jar containing the Doctor's severed hand (removed in the encounter with the Sycorax) – and the Doctor diverts the regeneration energy into the hand…

Sarah is rescued by the timely arrival of a heavily armed Mickey Smith and Jackie Tyler. [1]

Torchwood is protected by a time bubble, the legacy of deceased Torchwood member Tosh.

The Daleks locate the TARDIS and transfer it into the command deck of the Crucible.

Martha teleports to a wood in Germany where she dodges a Dalek patrol. [2]

Rose tells the Doctor that the stars in her universe were going out and dimensions have been collapsing across reality. The Doctor, Jack and Rose emerge into the Crucible Command Deck while Donna remains inside the TARDIS. The Daleks drop the TARDIS into the core of the Crucible where it will be destroyed. [3]

Trapped inside the TARDIS, Donna touches the jar. It breaks, and suddenly a new Doctor is created out of the energy contained in the severed hand. [4]

The Daleks exterminate Jack and transfer the Doctor and Rose to the vault.

The new Doctor puts on a blue suit and explains that he grew out of a biological metacrisis. He is part-Doctor, part-Donna.

Martha comes to a castle. A German woman leads her inside and they descend in a lift.

Jack is resurrected and emerges from the Daleks' waste disposal. [5]

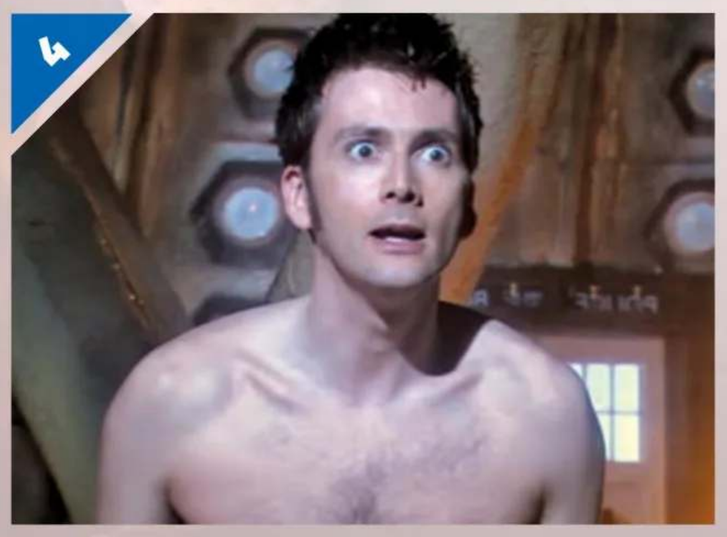
The Doctor and Rose are placed in forcefields in the vault. The Doctor mocks Davros, saying he is being kept as the Daleks' pet.

Mickey, Jackie and Sarah are brought into the Daleks' ship along with other prisoners. Sarah slips away with Mickey. The prisoners are being used to calibrate the Daleks' weapon, the reality bomb.


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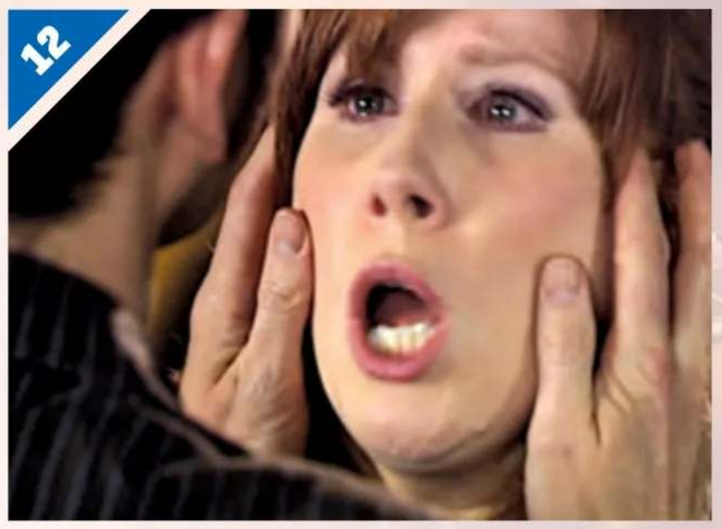

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Jackie teleports away as the other prisoners are dissolved to atoms. [6]

Davros says the Daleks will use the reality bomb to destroy the entire universe, leaving them as the only survivors. [7]

Jack finds Mickey, Jackie and Sarah. Sarah reveals that she has a Warp Star, a crystal containing an explosion.

Martha enters a control room and contacts two other Osterhagen Stations. Three are required to use the key.

In the TARDIS, the new Doctor builds a gadget which will cause the reality bomb to backfire.

Martha Jones contacts the Daleks, threatening to use the Osterhagen Key – and destroy the Earth. Jack and Sarah also contact the Daleks, threatening to use the Warp Star to destroy the Crucible. Davros mocks the Doctor – his companions have been turned into killers. [8]

The Daleks teleport Martha, Jack, Mickey, Jackie and Sarah into the vault. Davros orders the Daleks to detonate the reality bomb.

The TARDIS materialises in the vault and the new Doctor emerges with the gadget. Davros blasts him and places him in a forcefield. Donna then emerges, and Davros blasts her – which induces another metacrisis, giving her the Doctor's knowledge. [9] She takes control of the Daleks and releases the Doctors, who return the planets to their rightful places. The new Doctor destroys the Daleks, angering his other self.

The Doctors and companions run into the TARDIS, leaving Davros to die. They then use the TARDIS to drag Earth back to its proper position. [10]

The Doctor drops off his companions, leaving Mickey and Martha with Jack, and Rose and Jackie with the new Doctor in the parallel universe. This Doctor is part-human and will grow old with Rose. [11]

In the TARDIS, Donna recoils in pain, overwhelmed by having the Doctor's mind in her head. The Doctor is forced to wipe some of her memories. [12] He leaves her with Wilf and Sylvia, back in her old life.

Pre-production

Above: Davros returns to face the Doctor once more.

"This year we had to deliver the grandest finale of all," explained producer Phil Collinson of the 2008 series climax on *Doctor Who Confidential*. The stakes had to be even higher than before, with the whole of reality now threatened in a *Doctor Who* adventure played out on an epic scale. "The most exciting ending I can possibly promise you ever," was how showrunner and writer Russell T Davies described the two-part finale on *Doctor Who: Back in Time*, later explaining on *Newsround*, "I've been planning for a couple of years. Not definitely, but as we film it I've watched what's working and mixed things up as we've gone along."

One reason for the climax having to attain a grand scale was *Doctor Who*'s imminent absence as a regular series during 2009, instead being replaced by a series of Specials before returning for a full new series in 2010. This break had been carefully scheduled in spring 2006, with the production team keen to have the audience hungry for its return. "It wasn't my decision," explained David Tennant to Simon Mayo on Radio 5 Live. "It was decided that *Doctor Who* was going to go a little more low key. That was always written into the five-year plan." As such, David had known well in advance that he would have the second half of 2008 free to act in some Shakespeare plays

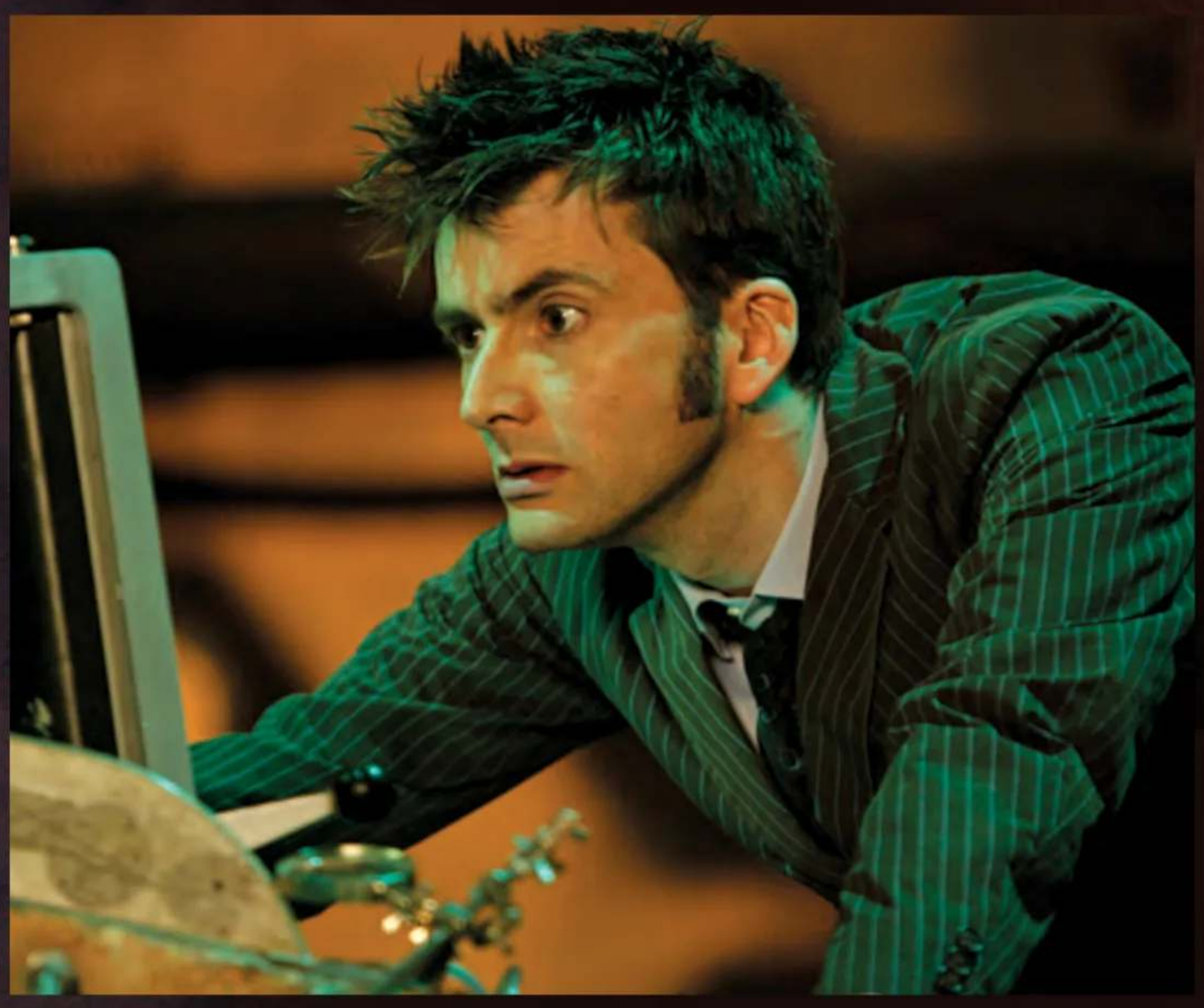
on stage, rather than resuming work at Cardiff during July as with the three previous years.

It was Russell T Davies, who had shaped the whole series to this point, who took on the task of weaving together the strands and clues from over three years of adventures for the concluding episodes. One of these strands was to be the disappearance of Earth's bee population; this had been inspired by a quotation attributed to theoretical physicist Albert Einstein (but actually stemming from a statement made by Maurice Maeterlinck in his 1901 work *The Life of the Bee*): "If the bee disappeared off the face of the Earth, man would only have four years left to live."

Davros and the Daleks

For such a massive climax, it was natural to bring back the Doctor's most famous enemies: the Daleks. "They still work for a new generation," explained Davies on *Doctor Who Confidential*. "It's not just nostalgia. Something in 1963 focused and got it right from the word go... A truly enduring design classic." The creatures had been an immediate hit when they had first appeared in *Doctor Who* in December 1963, and had returned on numerous occasions to face each of the first seven Doctors through to 1988. When the series was revived in 2005, a lone member of the species featured in *Dalek* [2005 – see Volume 49], followed by the whole race in *Bad Wolf/The Parting of the Ways* a few weeks later [2009 – see Volume 50]. Four Daleks – the Cult of Skaro – were then revealed in *Army of Ghosts/Doomsday* [2006 – see Volume 53], with this quartet reappearing in New York of 1930 for the following year's *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55] However, this time the Daleks would be joined by their creator, Davros.

The character of Davros, a Kaled scientist on the planet Skaro, had been introduced by the Daleks' real-life creator, Terry Nation, in *Genesis of the Daleks* [1975 – see Volume 23], partly to allow better dialogue sequences – something for which the Daleks were not noted. On this occasion, the character was played by Michael Wisher, and was apparently killed by the Daleks in the final episode. Wisher had not been available when a sequel story, *Destiny of the Daleks* [1979 – see Volume 30], entered production, and so David Gooderson filled the role when the Daleks returned to find their centuries-old creator. Davros was imprisoned on a space station, but rescued in *Resurrection of the Daleks* [1984 – see Volume 39], a story in which Terry Molloy took on the part of the scientist. Molloy returned in *Revelation of the Daleks* [1985 – see Volume 41] – in which he created a new race of Daleks – and again in *Remembrance of the Daleks* [1988 – see Volume 44] in which Davros had become the new Emperor Dalek. The Doctor made



Below: The Doctor tracks down trouble.

THE STOLEN EARTH / JOURNEY'S END

STORY 198

Connections: Hands off

- Davros is seen to sport a metal hand, a new addition that ties in to his final scenes in *Revelation of the Daleks* [1985 – see Volume 41] when his remaining appendage had been shot off by gunfire during the serial's climax. The Daleks' creator can fire energy bolts from his hand, an ability also demonstrated in *Revelation of the Daleks*.



oblique references to Davros in both *Dalek* and *Daleks in Manhattan/Evolution of the Daleks*.

Davies was considering the climax to the 2008 series on Sunday 18 February 2007 when he was pondering on what the lost people of Earth would be doing; Earth would be one of a number of planets which would vanish, following a story strand which would be seeded during the season. In a series breakdown on Tuesday 20, he referred to the two episodes as *The Stolen Earth*, indicating that in the season finale Earth would be transported halfway across the universe as part of a plot involving the Daleks and Davros. He also wanted these episodes to feature not only the Doctor and his new, then-unnamed companion, but also former companions Martha Jones (who would be leaving at the end of the 2007 series then in production and whom it was planned to have feature in *The Sontaran Stratagem/The Poison Sky* and *The Doctor's Daughter* [all 2008 – see Volume 58], Captain Jack Harkness (who was due to appear in the climax of the 2007 series as well as featuring in the post-watershed spin-off series *Torchwood* due to start production of its second series in April), Sarah Jane Smith (last seen in *School Reunion* [2006 – see Volume 52] and the special introducing her own CBBC spin-off *The Sarah Jane Adventures* which was also to start regular production in April), Rose Tyler (last seen in *Army of Ghosts/Doomsday* [2006 – see Volume 53]) plus her mother Jackie and her boyfriend Mickey Smith. He also wanted to bring back the character of Elton Pope who had been central to the episode *Love & Monsters* [2006 – see Volume 53]. Davies aimed to feature other members of the *Torchwood* cast, envisaging the setting as being a futuristic space station complex which was hosting an alien conference attended by various aliens (either still available as CGI or physical costumes). The writer wanted the episodes to feature the biggest Dalek spaceship interior ever, like a Dalek temple, and have the skies across Earth changing into a weird space vista as the planet was stolen.

Much of Davies' planned story depended on cast availability. By Wednesday 7 March, executive producer Julie Gardner confirmed to him that Billie Piper who had played Rose Tyler in the 2005 and 2006 series would be available for up to four episodes of the 2008 series – two more than Davies had hoped for. Furthermore, Catherine Tate – who had played Donna Noble in the recent Christmas Special *The Runaway Bride* [2006 – see Volume 54] – had very much enjoyed her time working with David Tennant



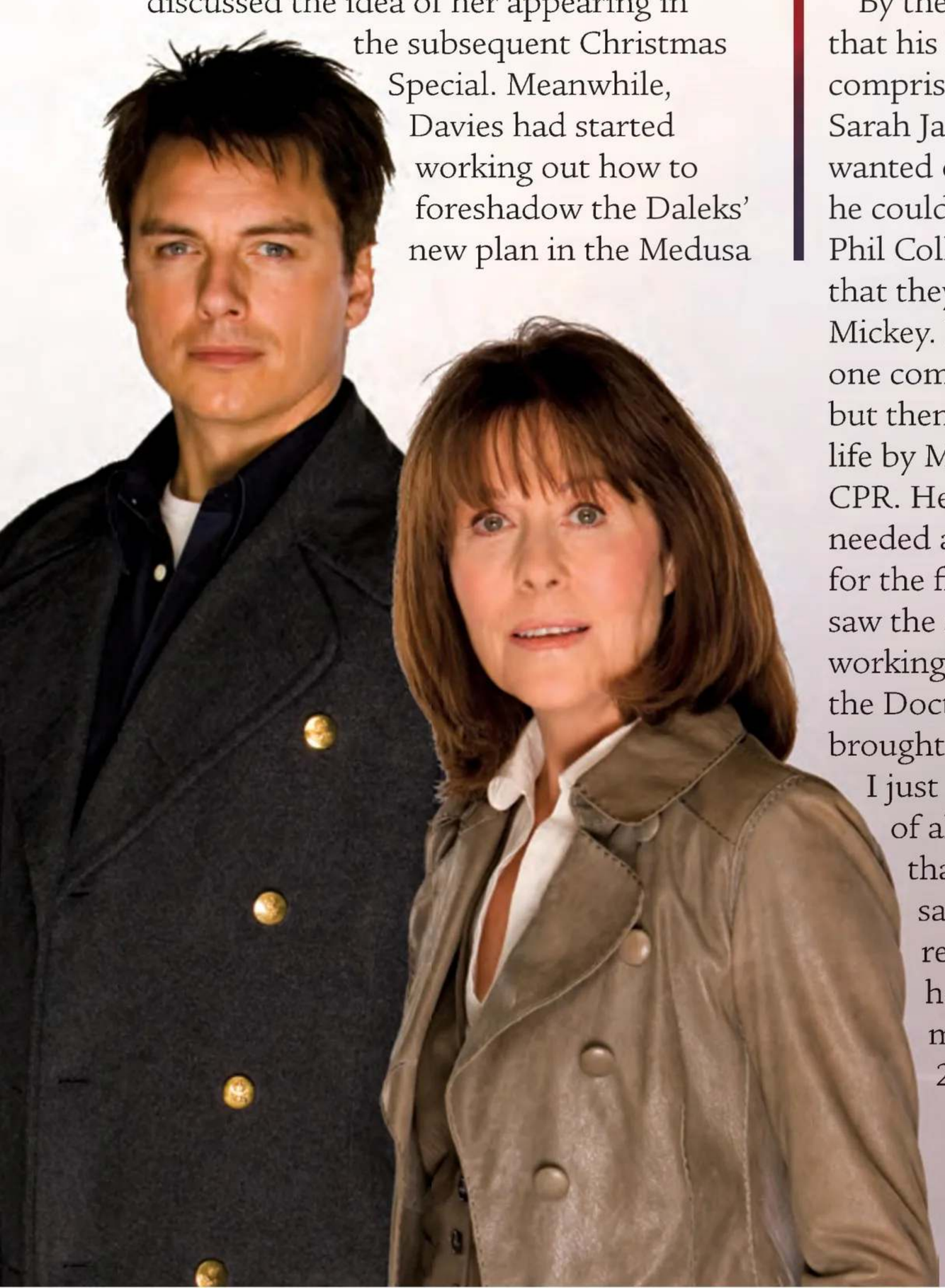
Right:
The Doctor's old friends Mickey Smith, Martha Jones, Captain Jack Harkness and Sarah Jane Smith.

on *Doctor Who* and was keen to make herself available for a return; believing that Tate would never be available for the whole series, Davies decided to add Donna to the list of returning companions in the two-part series finale, working alongside the Doctor and his new companion, Penny.

The Medusa Cascade

By late March, it was clear that Tate was happy to commit to an entire year of *Doctor Who*, meaning that Penny had been replaced by Donna Noble. Julie Gardner met Billie Piper on Sunday 25 March and confirmed that Piper would be available for four episodes and even discussed the idea of her appearing in the subsequent Christmas Special. Meanwhile, Davies had started working out how to foreshadow the Daleks' new plan in the Medusa Cascade in earlier episodes of the 2008 series; Earth and five other planets would be stolen by the Daleks and thus form a Dalek energy convertor for a planet-sized bomb; Davies had the Master refer to the Medusa Cascade in his script for the 2007 season finale *Last of the Time Lords* [2007 – see Volume 56]. Davros was to be discovered by Dalek Caan, one of the four Daleks in the Cult of Skaro first seen in *Army of Ghosts/Doomsday* and then escaping the Doctor in a temporal shift at the end of *Daleks in Manhattan/Evolution of the Daleks*; Caan would now be insane. The series would then conclude with the Doctor returning Earth home and making an announcement from above the planet that he would protect the world forever.

By the end of April, Davies knew that his line-up of companions would comprise Donna, Martha, Rose, Jack, Sarah Jane and Mickey... and he also wanted one of them to die. He knew that he could not kill Rose, and Phil Collinson had told him that they couldn't kill off Mickey. Davies pondered if one companion could die, but then be brought back to life by Martha performing CPR. He did know that he needed a very happy ending for the final episode, and saw the six companions working together to pilot the Doctor's ship. "Having brought all of them together, I just had to have a scene of all of them around that TARDIS console," said Davies of all the regular characters, as he recalled a comment made to him in 2004 by production





Connections: More hands

- The Doctor's severed hand that he lost in *The Christmas Invasion* [2005 – see Volume 51] is key to events, forming the basis for the growth of the new Doctor. This Doctor declares himself to be "part-Time Lord, part-human". In the TV Movie *Doctor Who* [1996 – see Volume 47], it was revealed that the Doctor was "half-human, on my mother's side", something which the Master had confirmed from the Doctor's retinal structure.



Right:
Sarah Jane faces old fears.

designer Edward Thomas that the original controls must have been designed for six operators. He also conceived a scene in which Sarah Jane was surrounded by Daleks when Mickey suddenly appeared with a gun, declaring: "No one kills a Smith!" Davros would recognise Sarah Jane from their meeting in *Genesis of the Daleks*; Davies also wanted to use an idea he had planned for the last of the upcoming 2009 Specials which would conclude the current Doctor's adventures; the Doctor's severed hand from *The Christmas Invasion* held at Torchwood in Cardiff from *Day One* and then aboard the TARDIS after *Last of the Time Lords* (referenced in episodes such as *The Doctor's Daughter* [2008 – see Volume 58]) would be used to allow Rose to have a new Doctor of her own in her parallel universe.

On Thursday 12 July, Davies decided that if he was going to create a new Doctor for Rose, he might as well use the second Doctor in the fight against the Daleks; as such, he planned that the opening part of the finale would end with the Doctor being shot by a Dalek and apparently regenerating... only for him to channel this energy into the severed hand instead. By now, the Christmas 2007 Special *Voyage of the Damned* [2007 – see Volume 57] was in production, and Davies had become very fond of the character of Midshipman Frame played by Russell Tovey, hoping that he could also bring back this character for the season finale.

Having decided to kill off the characters of Tosh and Owen at the end of the second series of *Torchwood* which was then recording, at the start of August Davies considered ending the series finale with Mickey Smith back from the parallel universe so that the character could guest in future episodes of *Torchwood* and *The Sarah Jane Adventures*. Trying to form a storyline for the finale later in the month, Davies kept playing the Paul and Linda McCartney song *Live and Let Die*, the theme tune to the 1973 James Bond film, for inspiration, wanting to capture its dynamic feel.

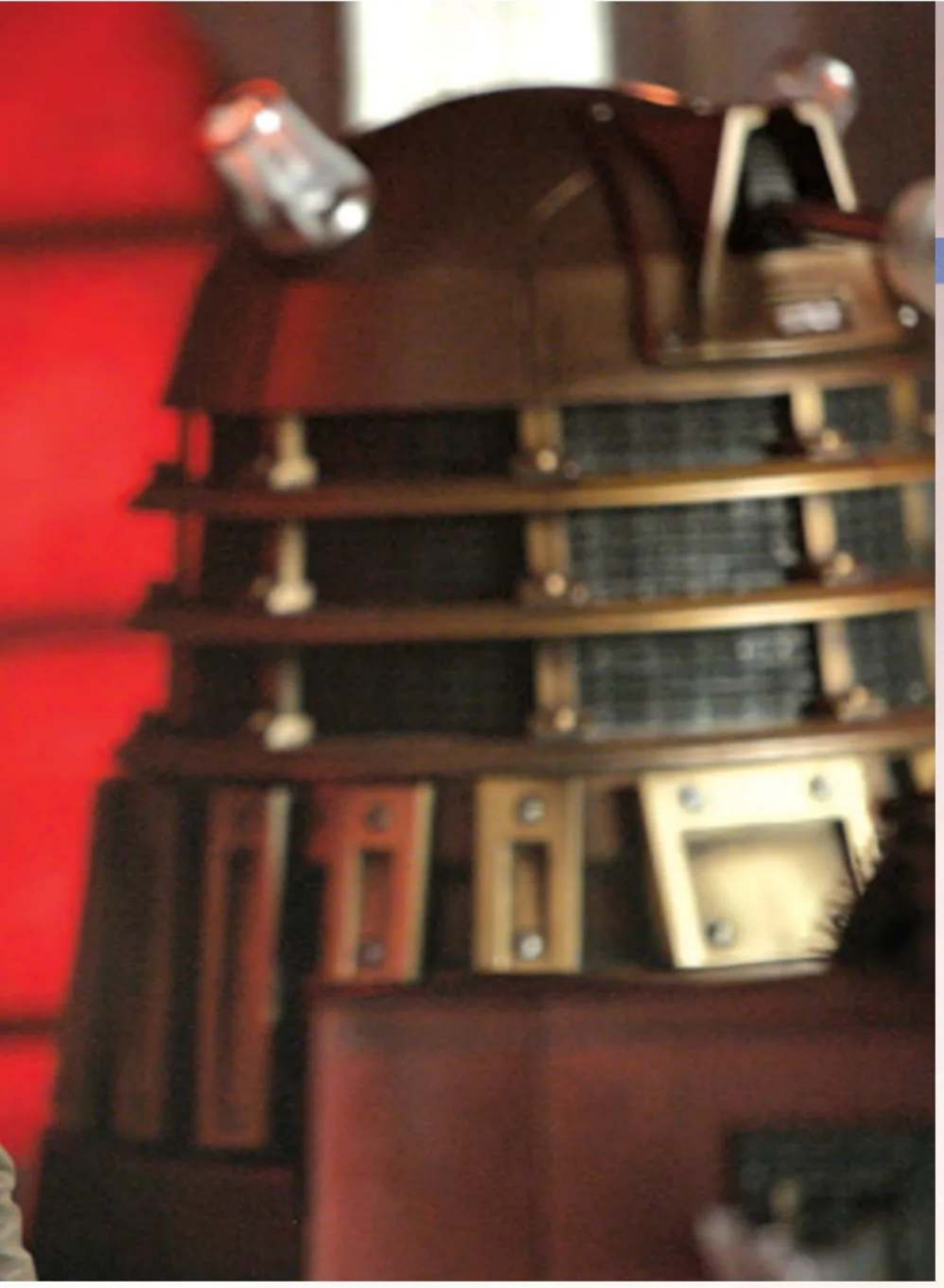
Connections: Nightmare

- The Doctor had believed that Davros was destroyed in the first year of the Time War at the Gates of Elysium when his command ship flew into the jaws of the Nightmare Child. In fact, Davros was saved by Dalek Caan, who emerged from the emergency temporal shift it made at the end of *Daleks in Manhattan/ Evolution of the Daleks* [2007 – see Volume 55].



Former companions

Davies was concerned when on Wednesday 22 August he heard from Billie Piper's agent that Piper was marrying actor Laurence Fox on New Year's Eve and would be away on honeymoon during January 2008, across the period when the finale was to be made. Freema Agyeman, John Barrowman and Elisabeth Sladen – who played Martha, Jack and Sarah Jane – had already been booked for this time, as had Euros Lyn whom it had been planned to have as



director. Davies considered if he could make his story work if Piper was available to work for just one day on a scene at Bad Wolf Bay (as in *Doomsday*) and felt that there was now no way to bring back Mickey if Rose was not present. In late September, Davies conceived of a story element in which Gwen Cooper and Ianto Jones of Torchwood would defend the Hub from the Daleks. During mid-October, it became clear to him how ill Howard Attfield who played Donna's dad Geoff Noble was and that he would be unable to feature as planned; indeed, Attfield died at the end of the month. The big plan for the return of various former companions was leaked into the press. On Monday 8 October, the *Daily Star* proclaimed that four of the Doctor's assistants would be teaming up to combat Davros in the season finale: Rose Tyler played by Billie Piper along with Jackie Tyler (Camille Coduri), Pete Tyler (Shaun Dingwall) and Mickey Smith (Noel Clarke) who would join Martha Jones and Donna Noble... plus Sarah Jane Smith and Captain Jack Harkness. "This is the daddy of all shows," proclaimed a 'TV source', "The writer Russell T Davies really wants to pull out all the stops for the finale next year." The piece also suggested that Davies would be leaving *Doctor Who* after three Specials scheduled for 2009.

Early in November, during an interview with *This Is Nottingham*, John Barrowman confirmed that he would be recording *Doctor Who* after Christmas, having battled the Daleks at the Birmingham Hippodrome in the *Aladdin* panto. Because of the availability of Piper, the finale had been deferred in production to the following spring; instead, across December and January, Euros Lyn directed *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]). On the evening of Thursday 1 November, Davies finally worked out how he would write Donna Noble out of *Doctor Who* and on Thursday 8 November he and Julie Gardner met up with David Tennant and Catherine Tate to explain the plot of the last episode to them and reveal the returning villain. "One of my first memories of *Doctor Who* is Davros. I was a very small child, absolutely captivated by this extraordinary creature," recalled life-long series devotee Tennant excitedly on *Confidential*. Tate, however, admitted on *The Graham Norton Show*, "I didn't know who Davros was. And for a brief second, I thought they meant Stavros, Harry Enfield's character."

During November, Davies considered including a story about Davros' background and origin as he had done with the Master in the 2007 finale. By Sunday 25 November, the *Daily Express* claimed that for the 'three [sic] Specials'



Connections: Name-calling

- The cursing Davros names the Doctor "the Destroyer of Worlds", citing the phrase used by physicist J Robert Oppenheimer [1904-67] about himself after he developed the atomic bomb in a phrase from the Sanskrit text Bhagavad Gita.

Connections: Impaired vision

As the Dalek overcomes Wilf's paintball attack on its eye-piece, it says, "My vision is NOT impaired!" a twist on, "My vision is impaired!" a regular utterance from the Daleks in previous stories such as *Resurrection of the Daleks* [1984 – see Volume 39].



to be made in 2009, Russell T Davies and David Tennant had persuaded Billie Piper to return as Rose, with 'insiders' noting 'the plot will centre on Rose's quest to track down the Doctor in a bid to save Earth, which has become affected by some of his past actions'. The reuniting of the Doctor with Rose for the finale was again emphasised by the *Daily Mirror* on Tuesday 27 November.

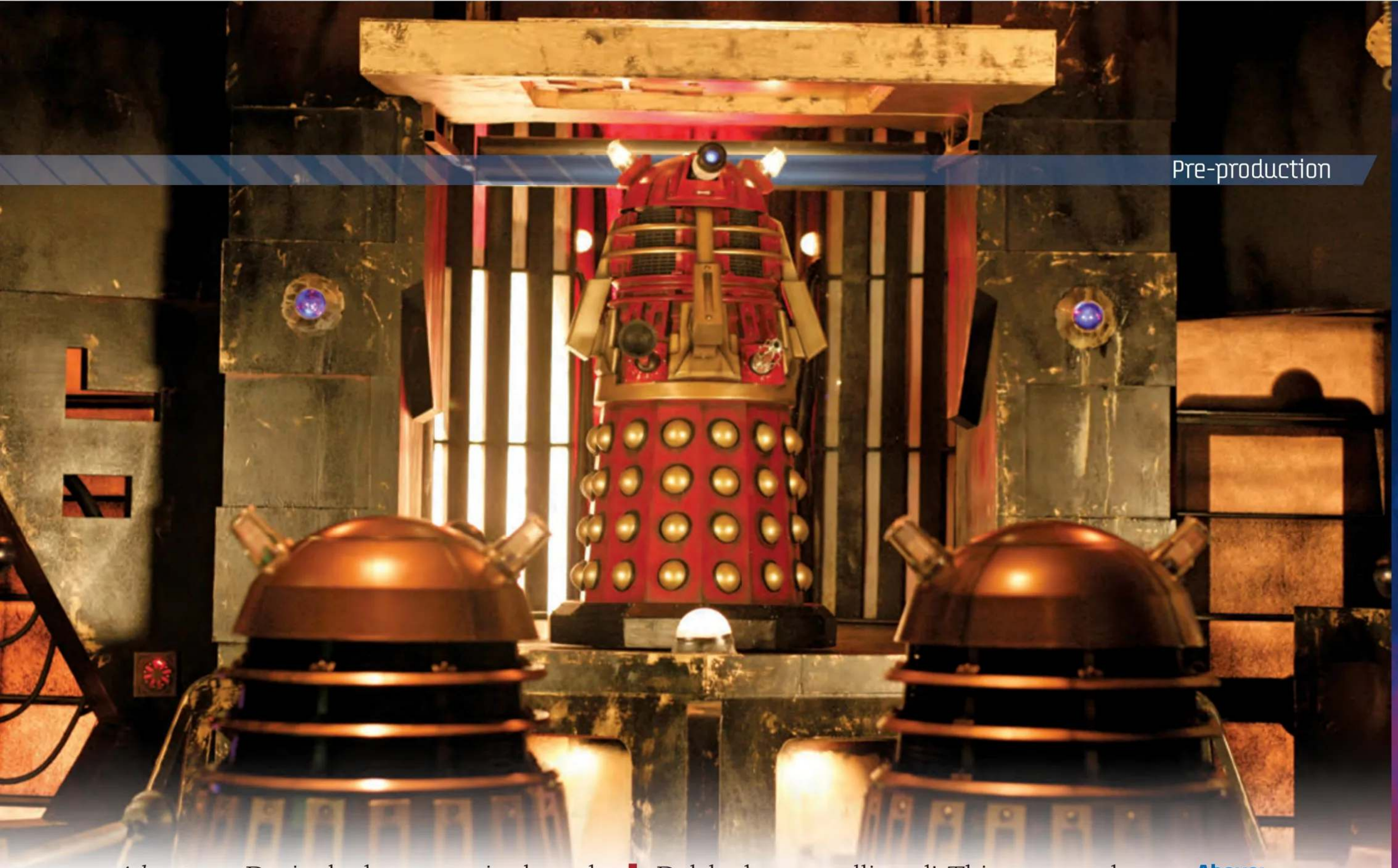
At the end of November, Davies worked out how the focus of the finale's conclusion should be about the Doctor and Donna rather than Davros. With the scripts for the episodes really required by Monday 7 January 2008, Davies set to work on Tuesday 11 December. He had considered destroying New York in the opening episode, postulating that most of the companions would be in London… but then realised that Martha could be in New York. By now, Bernard Cribbins had become a regular on the show as Donna's grandfather, Wilf Mott; he had been talking to Davies about ideas for the series, and on hearing that the Daleks were returning the actor had suggested that Wilf could blind a Dalek by firing a paintball at its eye. In the opening scene of the first episode, Donna asked the Doctor what "Bad Wolf" meant – which Rose had said to her at the end of *Turn Left* [2008 – see Volume 59].

Below: Wilf and the Doctor part on good terms.



Celebrity cameos

Realising that the Earth had been removed from the solar system, the Doctor told Donna that they only had seven hours to locate it and get it back into position before the structure of the other planets orbiting the Sun was affected. Chinese, French and Russian radio voices discussing the emergency were to be heard before Trinity Wells' broadcast. In keeping with the 'celebrity cameos' seen in each season since *Bad Wolf*, after Wells' broadcast there would be a glimpse of 'an elderly professor' on a '*Newsnight*-type show'. Davies hoped that ethologist and biologist Professor Richard Dawkins would make an appearance; since 1992, Dawkins had been married to Lalla Ward, who had played the Doctor's companion Romana from 1979 to 1981. Hearing that comedian-turned-talk-show-host Paul O'Grady was a great fan of *Doctor Who*, Davies offered him a cameo too. The script noted that O'Grady was 'in fine form' on his Channel 4 programme, *The New Paul O'Grady Show*, which had run since March 2006. While the full *Torchwood* team of Jack, Gwen and Ianto were seen in the Hub sequences, the scenes set in Sarah Jane's attic in Ealing only featured Sarah Jane and her adopted son Luke, with passing references to Maria Jackson and Clyde Langer who also featured in *The Sarah Jane*



Adventures; Davies had at one point hoped to feature all the regular cast members for each show. The UNIT office in New York had 'UNIT-HQ-type controls, as in 4.4' (referring to UNIT HQ in *The Sontaran Stratagem/The Poison Sky*). Suzanne was in her '20s' and Martha was working with General Slade, quickly renamed to General Sanchez. Rather than hearing the voices of the Daleks on the radio, Jack recognised the design of the spaceships, as did Sarah Jane. The spaceships moved towards the White House and Westminster, with Jack attempting to warn the Prime Minister – Aubrey Fairchild – to evacuate. Going to a microphone outside a civic building, Fairchild attempted to communicate with the aliens, indicating that the human race was peaceful... only for the Dalek which emerged from the landed saucer to exterminate him.

The Dalek vessel at the heart of the web of saucers was the Crucible, a 'huge, dark space, with 1.13-type designs' in reference to the craft carrying the Dalek Emperor in *Bad Wolf/The Parting of the Ways*. The Supreme Dalek was introduced as 'a red Dalek; deep metallic red'. This was a nod to a Dalek which had appeared in the 1965 feature film *Dr Who and the Daleks* and again in its 1966 sequel *Daleks – Invasion Earth 2150 A.D.* The Supreme Dalek – or Supreme Controller – had been introduced in *The Dalek Invasion of Earth* [1964 – see Volume 4], and generally presented as a black Dalek in *The Chase* [1965 – see Volume 5], *Mission to the Unknown* [1965 – see Volume 6] and *The Daleks' Master Plan* [1965/6 – see Volume 6], *Resurrection of the Daleks* and also being as a black-and-gold creation of the Supreme Council in *Planet of the Daleks* [1973 – see Volume 20].

The Doctor took Donna to the Shadow Proclamation, revealed as 'a huge installation, metal sci-fi towers ranged across a series of linked asteroids, hanging in space, like a Roger Dean painting'; Roger Dean was an artist whose illustrations adorned the album covers of bands such as Yes. In the lobby, the Doctor and Donna saw Judoon and were confronted by three Krillitane, two Vespiform (from *The Unicorn and the Wasp* [2008 – see Volume 58]), plus Judoon,

Above: The Supreme Dalek gives out orders.



Above: Donna and the Doctor visit the Shadow Proclamation.

Slitheen, Hath (from *The Doctor's Daughter*), Sycorax (from *The Christmas Invasion*), the Sisters of the Wicker Place Mat (from *The End of the World* [2005 – see Volume 48]) and Graske (as featured in the interactive 'red button' feature *Attack of the Graske*... all bustling about in their role as "outer space police". When Donna commented on the smell, the Doctor said: "That's the Slitheen..." The Raxacoricofallapatorian rounded furiously on him to say: "We are not Slitheen! Slitheen are criminals! We are Jingatheen." The Jingatheen explained about the disappearance of Clom and then departed with a baby Slitheen called Margaret which said: "Take me home, Daddy. I don't like the nasty policemen!" "Margaret!" exclaimed the Doctor, realising that this was the Slitheen he had encountered and seen regressed to an egg in *Boom Town* [2005 – see Volume 50]. The Doctor then confronted a Judoon and – claiming to be from the Judoon High Council by use of his psychic paper – demanded to see the Chief Constable. While the Doctor filled in paperwork in the lobby, Donna was confronted by an 'elderly nun' who told her there had been something on her back and was sorry for her loss. The Doctor finally got to deal with a Shadow Soldier whom he recognised – Midshipman Frame, whose life he had helped save previously.

Quoted in the *Daily Mail* on Saturday 15 December, Davies explained, "There is a very big story coming up and the Doctor needs everyone he has ever needed to fight for him." Meanwhile, Davies had checked on the availability of Russell Tovey to reprise his role as Frame – only to discover that he would be appearing in *The Sea* at the Theatre Royal Haymarket from January to April 2008 and so was unavailable. The intention had been that Frame would join the Doctor and then be killed when the Doctor and Donna arrived aboard the Dalek ship in the final episode. Davies then reworked the Shadow Proclamation material, omitting Frame and the elderly nun. The Doctor now demanded that the Judoon took him to see the Chief Constable, a 'tough, efficient woman, 40s,

Connections: Time, please

- The Daleks measure time in rels, a unit of time previously mentioned in *Doomsday* [2007 – see Volume 53], but first established outside the series in the 1966 movie *Daleks' Invasion Earth 2150 A.D.*



black uniform'. Sanchez handed Martha the Stattenheim Key and the Crucible vaults where Davros was situated was noted as being the 'Command Deck redressed'. Dalek Caan was now 'opened, gutted and melted, its harsh lines now curved and warped... in the middle of the warped, open shell sits a Dalek Mutant, tentacles stirring; but this creature is burnt and blackened. Though its eye still stares.' The script originally referred to Davros purely as 'Voice OOV' when the character addressed the Supreme Dalek. He was revealed in stages, first 'a Dalek base, gliding forward', then 'a metal hand, chrome, with elegant multi-jointed fingers, hovering above buttons and switches built into the base'.

Harriet Jones

By Saturday 22 December, Davies had excised the Dalek attack on Westminster and the death of the Prime Minister; the Doctor's companions now heard Dalek voices before they saw the spaceships. The Chief Constable suggested they should scan for zygma energy to locate the planets while Donna was addressed by an Albino Servant described as 'a gaunt, white woman, 20s, humble, black robes' who now took on some of the dialogue previously given to the elderly nun. As the Doctor prepared to follow the signal to find Earth, the Chief Constable attempted to stop him, informing him that the Seven Hundred Societies had declared war. After the sequence of Rose meeting Donna's family, at the Hub Gwen was infuriated that Jack seemed to have given up, while in the attic Sarah Jane admitted to Luke that this time she couldn't think what to do. At this juncture, Davies brought back the character of Harriet Jones, the former Prime Minister disgraced in *The Christmas Invasion*; both Davies and Gardner had wanted to offer Harriet a form of redemption. This role in the plot was one which Davies had originally considered for Elton (or possibly a descendent of Joan Redfern from *Human Nature/The Family of Blood* [2007 – see Volume 56]), and at this juncture was writing the character in, hoping that Penelope Wilton would be available to reprise her role. As a fallback, Davies believed that the character of Mr Copper from *Voyage of the Damned* (referenced in the dialogue with regards the Subwave's creation) might be a suitable replacement if Wilton was unavailable. When Martha wondered how Harriet had located her at her mum's house, Francine Jones commented: "Oh, don't tell me, the Prime Minister was tapping my phone. Again!"

After the hook-up between Harriet and her accomplices, the Daleks were to quickly identify the use of the Subwave

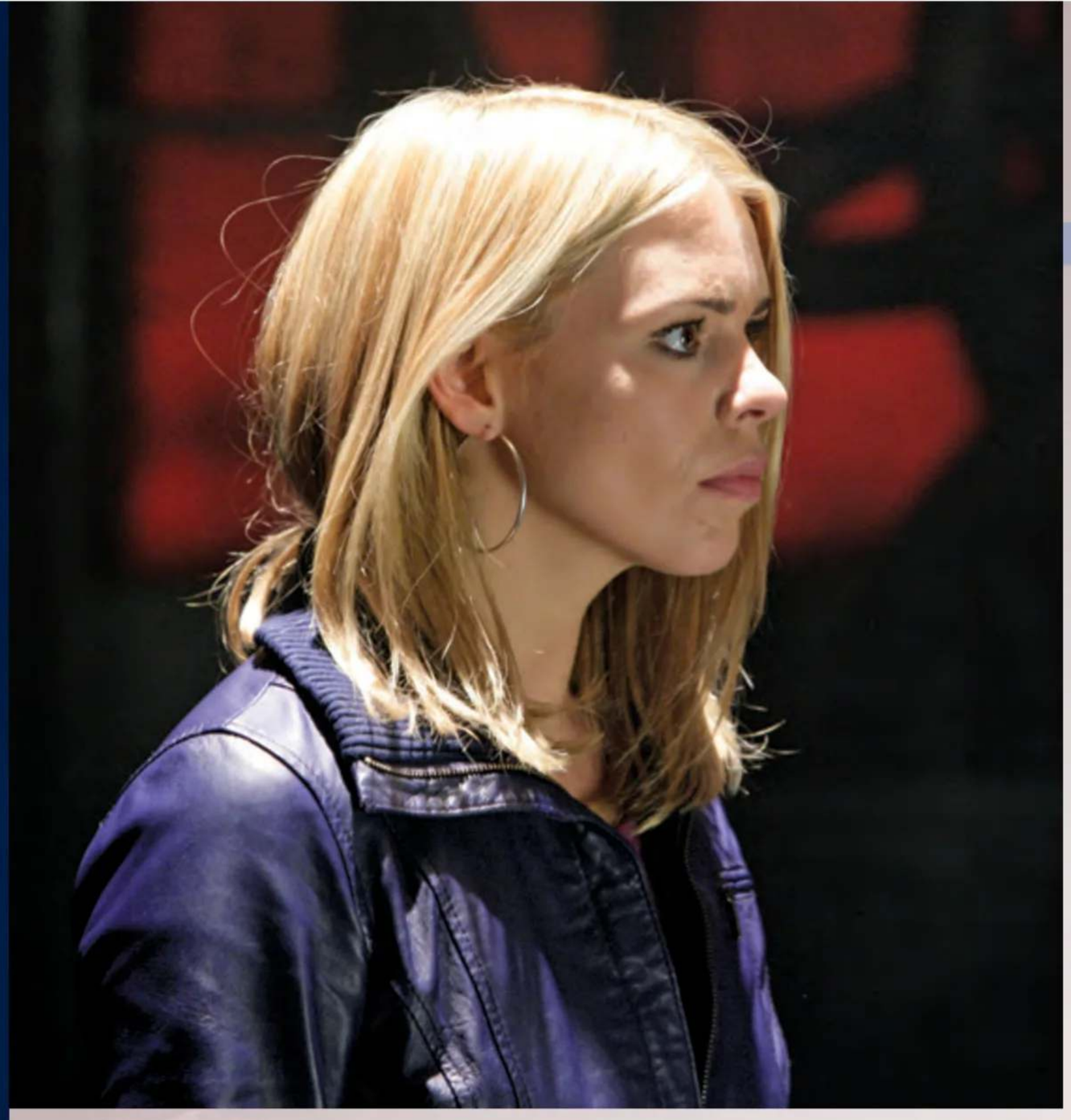


Left:
"Harriet Jones, former Prime Minister."



Connections: Shot through the hearts

- The Doctor catches most of the impact of a Dalek blast at the end of *The Stolen Earth*; he had been shot by them on two previous occasions, being temporarily crippled in *Planet of the Daleks* [1973 – see Volume 20] and receiving a glancing blow on his hand in *Genesis of the Daleks* [1975 – see Volume 23].



Above:
Rose returns.

Network, with the Supreme ordering its destruction. In the vault, Dalek Caan declared that "one of the pretty Children [of Time] will die". Just before Christmas, Davies took the script to the TARDIS' arrival at the Cascade; he had also renamed the Stattenheim Key as the Osterhagen Key, having found the name (an anagram of 'Earth's gone') on a website of German surnames.

A big cliffhanger

By Saturday 29 December, *The Sun* claimed that Rose, Martha and Donna would team up in an episode without the Doctor who was 'lost in space' and 'take control of the Tardis as they battle to save the world from an alien invasion'. Davies continued to refine his script, adding more dialogue about Donna's temping skills in the scene with the servant. There was more dialogue as the Doctor spoke to his old friends, learning how Harriet Jones had brought them together from Jack; Martha recalled how she had seen the last of the Daleks defeated and the Doctor asked after Rose… who was shouting out, unheard,

"I'm here! *I'm here!*" The TARDIS was then grabbed in a Dalek tractor beam and pulled towards the Crucible. As the box approached the saucer, Davros was revealed: 'Half-man, half-Dalek, his face withered, an artificial blue eye blazing in his forehead. His torso swathed in a tunic like a black leather straitjacket. The metal hand always suspended above the Dalek-base's switches.' Inside the TARDIS, Donna was lost in thought again as the Doctor declared that having ridden his ship through a Time War he could evade a tractor beam, recalling flying through the Gates of Elysium over the head of the Dalek Emperor's Nightmare Child. He slammed the controls and broke free. Davies then went back and revised this material to lose the tractor beam material and have the revelation of Davros to the Doctor and the others. He completed writing the first part of the finale in the early hours of New Year's Eve. A key aspect of the story's structure was the Doctor's apparent and seemingly abortive regeneration and its consequences, which bridged the two episodes, with the writer explaining, "I simply wanted the biggest, most exciting cliffhanger you could have in *Doctor Who*. It's always been done at



Right:
Mickey Smith – defender of Earth.



the end of a story." As the Doctor started to regenerate, he 'throws his head back, splays out his arms – volcanic golden energy blasts from his arms, his neck…'

The two episodes would form Block Nine of the 2008 series, to be directed by Graeme Harper. Harper had directed Davros before in *Revelation of the Daleks* and handled Daleks more recently in early 2006 on the *Army of Ghosts/Doomsday* climax, where he had also handled Rose's farewell. Having directed *Turn Left* [2008 – see Volume 59] – in November/December, he was able to read a draft script of the opening episode of the finale as it emerged over Christmas. For the key role of Davros, Phil Collinson suggested actor Julian Bleach, whom he had seen in the opera noir *Shockheaded Peter*, a role which won the actor an Olivier Award. Independently, Bleach was also nominated by Davies, and during October had recorded an episode of *Torchwood*, playing the sinister Ghostmaker in *From out of the Rain*. Shortly after Christmas, Harper met Bleach and was impressed with him, recording a successful screen test. As preparation, Harper watched *Genesis of the Daleks* again. He realised that he would have to choose the shots showing the two versions of the Doctor very carefully.

Preparation for the recording block began on Monday 7 January. Penelope Wilton's availability as Harriet Jones was confirmed on Wednesday 9 January. Russell T Davies started writing the final episode on Friday 11 January.

Davies was initially concerned about the structure of this episode; a few weeks earlier he had needed to solve a narrative problem with *The Poison Sky* and had done this by moving forward an idea he had for Donna being alone in the TARDIS for the finale. Following Ianto realising that the Hub was sealed in a time lock, there was then a scene in the TARDIS where Rose told Donna that she had seen her family, and the Doctor asked after Jackie Tyler, learning she had had a little boy. As the Daleks captured the TARDIS in a chronon lock, the Doctor admitted to Rose that his ship was not impregnable to Daleks, and explained to Jack that even the extrapolator shield which they had used before against the scavenger Dalek hybrids would be of no use. The Crucible itself was revealed in all its glory in the final episode: 'a huge globe, many miles in diameter, all studded and riveted bronze, with six bristling metal arms radiating out of its centre.' Martha originally arrived '50 miles outside Bremmen' in Germany.

Davies became increasingly concerned that there was no real room in his plot for Jackie Tyler. The new Doctor created in the second episode was referred to as 'the Doctor #2' in the stage directions. 'An identical Doctor! Naked!' read the script, adding – for the comfort of a family audience – 'Mid-shot only.' This Doctor was to be identified

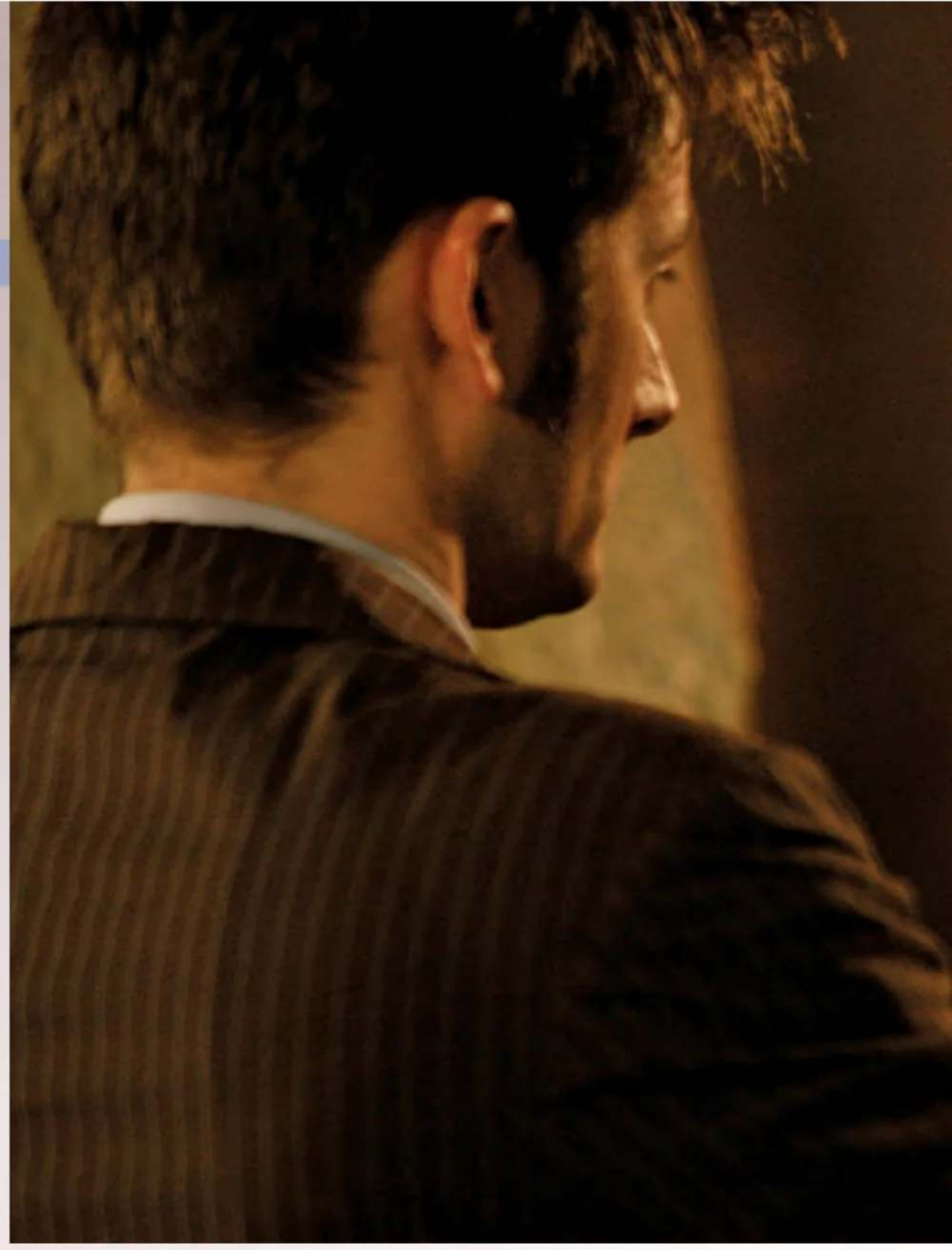
Left:
"Jackie Tyler, Rose's mum. Now where the hell is my daughter?"



Connections: Back up

- The Albino Servant at the Shadow Proclamation tells Donna, "There was something on your back," in reference to the Time Beetle which had attacked her in *Turn Left* [2008 – see Volume 59], and Donna's previously established background as a temp was vital to events.

THE STOLEN EARTH / JOURNEY'S END



Connections: My Sarah Jane!

- As in spin-off *The Sarah Jane Adventures*, Sarah and Luke live at 13 Bannerman Road. Sarah sought the help of her attic computer Mr Smith with the phrase "Mr Smith! I need you!" as she regularly announced in *The Sarah Jane Adventures*. She also used her sonic lipstick, first seen in *Invasion of the Bane*.



easily for the viewers by wearing his blue suit, while the original sported his brown version. After the apparent extermination of Captain Jack, there was more dialogue as Davros ordered "the Children of Time" to be brought down to the vault.

In revisions to his existing script, Davies added Jackie to the story at the start of the final episode, having her join Sarah Jane and Mickey in the street close to Dexeter Road where the TARDIS had landed; she was then with the pair when they were captured by Daleks in a suburban square where test subjects were being collected and transported to the Crucible. In Germany, Martha arrived at a cottage (rather than a castle) and met the old woman. He then doubled back and wrote a new scene in the TARDIS between Donna and the Doctor #2. The other Osterhagen Stations were specified as China, Alaska, Argentina and Liberia. Again, doubling back, Davies inserted a new scene of the Daleks apparently disposing of Jack's 'corpse' before continuing with the scene of the Dalek prisoners being brought into the Crucible test area which was 'a vast space – like, if not the same as, the UNIT warehouse from 4.11'; there was more material with Sarah Jane and Mickey attempting to save Jackie from the reality bomb test, while on Earth Wilf and Sylvia looked at the alignment of planets.

After the successful test of the reality bomb, Rose originally asked Davros what happened to him to make him look the way he did. Davros explained to her about the war between Thals and Kaleds on Skaro… and Davros was shown as a man 'gaunt, strong, in a dirty-white medic's coat' standing on the vast plain of a ruined world. While Davros recalled how he dedicated himself to the survival of his race, the younger Davros was seen tending the wounded in a 'World War I Ward' as he tried to find a way to "free them from the agonies of the flesh". He was caught in an explosion… screaming with his hands across his burnt face. Aboard the TARDIS, the Doctor #2 knew that Davros wouldn't be expecting another him, after which the story continued with Jack joining Mickey and Sarah Jane. At the Osterhagen Station, the Chinese woman at Station Five, Anna Zhou, was 'young, scared' while the unnamed man in Liberia's Station Four was 'tense, grim'.

While the final episode was still being written, on Saturday 19 January the *Doctor Who* team learnt that Jane Tranter (controller, BBC Fiction) had agreed to the instalment being a one-hour Special; this now needed to be ready for the tone meeting on Wednesday 23 January, Davies finished the script on the morning of Tuesday 22 January. In the Bad Wolf Bay scene, the Doctor originally



Left:
The Doctor has no choice but to wipe Donna's memory.

commented to Rose of the Doctor #2: "He's a bit too human, for my liking. Too fast in destroying those Daleks. He needs someone to look after him, Rose. Someone like you." In the final scene, alone in the TARDIS, the Doctor was mystified by a reading on the console… when two Cybermen loomed up behind him.

The tone meeting for the block was held – with *Confidential* present – on the morning of Wednesday 23 January. The scripts were circulated over the next few days; at this juncture the crew was working on *Silence in the Library/Forest of the Dead* and was very upset over Donna's fate (something of which both David Tennant and Catherine Tate had already been aware). Bernard Cribbins sent a text to Russell T Davies: 'I have read Episode 13. I have been crying for two days.'

On Thursday 31 January, it was announced that – as a result of BBC One agreeing to the longer final episode – recording on the finale two-parter would now run for an additional week, with the crew's contracts extended up to Saturday 29 March, although David Tennant, Catherine Tate and Phil Collinson would still be finishing on Friday 21 March. There would then be a week's break in production, with recording on the Christmas 2008 Special ['Series 4 Episode 14'] from Monday 7 April to Saturday 3 May, with Susie Liggat as producer. Concurrent with work on the previous block, the newsroom material for the penultimate episode was recorded with Jason Mohammad – as himself – and Lachele Carl as Trinity Wells in the C2 News Studio at Cardiff's BBC Broadcasting House between 9am and 11am on Thursday 31 January.

Tone meeting

With the script completed, Russell T Davies felt unwell… and by Tuesday 5 February knew that he had developed chicken pox. Meanwhile, Phil Collinson's departure from *Doctor Who* to become BBC Manchester's head of drama was announced on Friday 1 February. The follow-up tone meeting for the episodes was held on the afternoon of Thursday 7 February at Upper Boat studios. At this stage, it was planned that numerous monsters would be present at the Shadow Proclamation, and various voice artistes – including Annette Badland (Margaret Slitheen from *Aliens of London/World War Three* and *Boom Town* [2005 – see Volume 50]), Philip McGough (who had played Sergeant Calder in *Resurrection of the Daleks*) and regular Dalek voice actor Nicholas Briggs recorded alien voices which were ultimately not used when the scene was dropped.

A week before any recording took place on the episodes, *The Sun* was again discussing the series climax on Monday 11. *Who's next for the Doctor* claimed the tale had 'hapless assistant Donna racing round the stratosphere alone when the



Above: Concept art for Davros.

Timelord goes missing... Former assistants Rose Tyler, Martha Jones, Sarah Jane Smith and Captain Jack all rush to her aid. The fearless foursome then scour the universe in search of the Doctor – battling a whole host of alien life-force.'

The shooting script for the opening episode was issued on Tuesday 12 February, and that for the finale on Monday 18 February, with Davies having revised the Bad Wolf Bay scene. General Sanchez was described as '40s, American' and the interior of Station One in Germany was described as 'like a compact version of the Outer Radiation Room, 3.11' referring to *Utopia* [2007 – see Volume 56]. The Chief Constable became the Shadow Architect ('female, 30s, albino, hair scraped back into a black snood, red eyes; weird, solemn, swathed in black robes'). Davies had also added to his dialogue the concept of the 'DoctorDonna', a phrase which he had earlier added to the script for *Planet of the Ood* [2008 – see Volume 58] and felt that he could reuse in this new connotation.

Location recces for the two-parter were held on Wednesday 13 and Thursday 14 February, after which a production meeting was held back at Upper Boat.

Of the returning cast, Penelope Wilton had last played Harriet Jones in *The Christmas Invasion*. Noel Clarke's last work as Mickey had been in January 2006 on the Bad Wolf Bay scene of *Doomsday*, while Camille Coduri last performed as Jackie in March 2006 on *Love & Monsters*. Adjoa Andoh had recorded her last material as Francine in March 2007 for *The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56]. Elisabeth Sladen and Thomas Knight, who played Sarah Jane Smith and Luke, had finished work on the first series of *The Sarah Jane Adventures* in mid-July 2007, and the voice of Mr Smith would again be provided by Alexander Armstrong in post-production while K9 would be

Connections: Missing bees

- Donna again refers to the bees disappearing from Earth as in *Partners in Crime* [2008 – see Volume 57], *Planet of the Ood*, *The Unicorn and the Wasp* [both 2008 – see Volume 58] and *Turn Left* [2008 – see Volume 59].



voiced as usual by John Leeson. John Barrowman, Eve Myles and Gareth David-Lloyd had finished work on the second series of *Torchwood* as Captain Jack, Gwen Cooper and Ianto Jones in late November 2007; Myles had previously appeared in *The Unquiet Dead* [2005 – see Volume 48] as Gwyneth, recorded in 2004. Playing Rose, Billie Piper had wrapped on *Turn Left* in December 2007, since when she had married actor Laurence Fox and been away on honeymoon; Bernard Cribbins and Jacqueline King had also last worked on this episode as Wilf and Sylvia, and Cribbins had previously faced Daleks in the 1966 movie *Daleks' Invasion Earth 2150 A.D.* Freema Agyeman had completed recording on *The Doctor's Daughter* in mid-January 2008.

Dramatic readthrough

Confidential was present for the readthrough on the afternoon of Friday 15 February at the London Welsh Centre on Gray's Inn Road in London, although Davies missed it through illness; the proceedings were recorded and sent to him to watch. Alexander Armstrong was not available, so Mr Smith's dialogue was read in by David Tennant. "We had to keep pausing because people were laughing and gasping and crying," recalled Freema Agyeman on *Breakfast*. "It was the most dramatic readthrough I've ever had." Elisabeth Sladen told the series' website, "There are a lot of feelings attached to this one, for Sarah and for me."

"This one's mine. I'm doing Davros," was Neill Gorton's reaction to the prosthetics work on the episodes as he told *Confidential*. Gorton had previously worked with Julian Bleach on ITV1's *Frankenstein* in which Bleach had played the Monster. The Millennium FX team took a mould of Bleach's head while he was wearing a bald cap, and then Gorton made a wax model of Davros' head. "The brief I got was to err towards the original version of Davros," recalled Gorton, and the team agreed that they liked the original latex mask crafted by John Friedlander in 1975. It took four weeks to perfect the design, with feedback from Davies such as "make the eyebrows meaner" and a desire to have the eyes looking burnt rather than sleepy. Once this design was approved, a mould was taken, matched with that of Bleach and a silicone gel face was then created to fit the actor perfectly. The masks – which could only be used once – came in separate pieces such as chin and ears, with the forehead's blue light placed in a plastic skull beneath the prosthetic. Millennium also made a silicone glove for Davros' robotic hand and offered a more substantial surgical neck brace than seen previously.

"A cross between Hitler and Stephen Hawking," was how Julian Bleach described Davros in *Radio Times*, explaining that he remembered watching *Genesis of the Daleks* on its original broadcast when younger before reviewing the DVD prior to his own interpretation: "I knew this character, this Dalek world and everything from my childhood – that's so deep in my memory." ■



Left: Davros longs for the destruction of reality.

THE STOLEN EARTH / JOURNEY'S END

STORY 198

'THE DALEKS WERE REFERRED TO SIMPLY AS "ENEMY" ON CALL SHEETS.'

Production

Recording began on the two-part finale of the 2008 series of *Doctor Who* on Monday 18 February 2008. David Tennant and Catherine Tate performed most of their TARDIS scenes for the first episode between 8am and 7pm at Upper Boat. A time-consuming element was the conversations across the Subwave Network which meant that the scenes had to be recorded several times on different sets.

The same day, *The Sun* reported Davros' return, with Jen Blackburn's *You Davin' a laugh Mr Dalek?* in which it was confirmed that 'the evil genius will be played by Shakespearian actor Julian Bleach' and 'a show source' inaccurately reported, 'Davros will be behind the Doctor's upcoming mysterious disappearance.'

Press coverage about Davros continued the next day with a story in the *Daily Mirror* where another 'show source' declared, 'It's an explosive finale. We want him to come back and cause havoc.' David Tennant spent Tuesday 19 February at BBC Audiobooks in Bath where he recorded *Pest Control*, a new *Doctor Who* story written by Peter Anghelides for release in May 2008. At Upper Boat, work continued from 8am

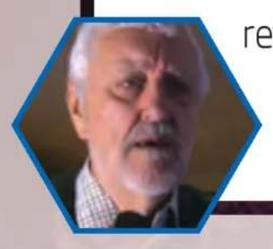


THE STOLEN EARTH / JOURNEY'S END

STORY 198

Connections: Nobles of Chiswick

- The Noble family lives in Chiswick as before, with Wilf and Sylvia again featuring prominently after their last appearance in *Turn Left* [2008 – see Volume 59]. Wilf tells Rose that Donna had phoned him from the diamond planet of Midnight, referring to *Midnight* [2008 – see Volume 59].

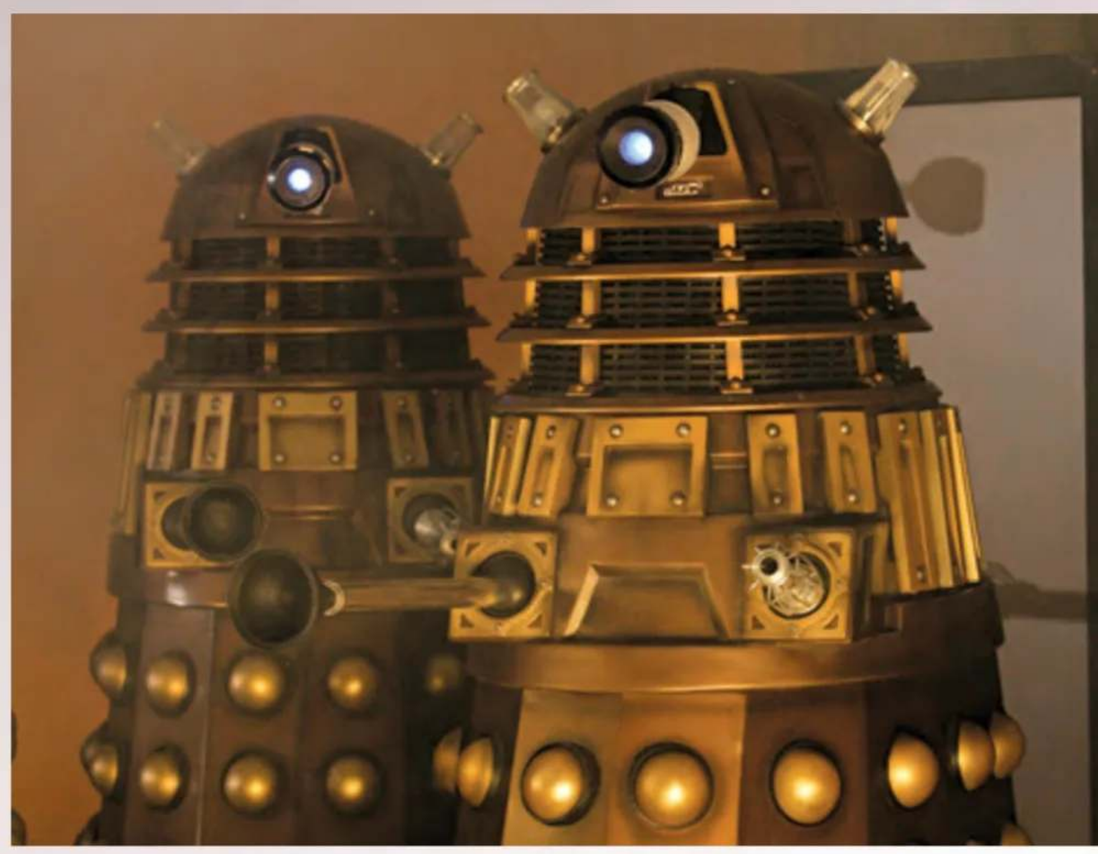


Right:
Seek, locate, destroy.

to 7pm on the standing set of the Hub from *Torchwood*, with John Barrowman, Eve Myles and Gareth David-Lloyd performing most of their scenes for the opening episode.

Freema Agyeman appeared on the BBC One *Breakfast* programme on Wednesday 20 to promote her BBC Two *Torchwood* début that night (BBC Three having screened *Reset* the previous Wednesday); she later featured on Radio 5 Live, BBC Radio Oxford and Channel 4's *Richard and Judy*. Meanwhile, *The Sun*'s Colin Robertson reported that 'Paul O'Grady is to achieve a lifelong ambition – by appearing in *Doctor Who*', with 'a source' revealing that Paul 'asked if he could be a guest star... We've had to wait until his chat show is filming again so we can shoot him on the set. It will be the usual camp Paul – just maybe a bit more sinister.' The BBC released a report on its iPlayer service, with Christmas Special, *Voyage of the Damned* the most-watched item, followed by three episodes of *Torchwood*.

Back in Cardiff, work from 8am to 7pm on the Torchwood Hub finished early, with the crew well ahead of schedule on the first episode scenes. That night, David Tennant was present at the Brit Awards in London where he presented his *Voyage of the Damned* co-star Kylie Minogue with the Best International Female award on the ceremony screened live on ITV1. Simon Mayo of Radio 5Live grabbed a backstage interview with Tennant, who explained that he didn't know of a firm date for the new series to start.



Thursday 21 February saw the continuation of action on the Hub from 8am to 7pm, with armourer Faujja Singh supervising Myles and David-Lloyd's use of the firearms against the attacking Daleks; ballistics use was recorded simultaneously from two angles to save on ammunition. The Dalek was operated by Barnaby Edwards, who had worked in this capacity since *Dalek* in 2004, and to attempt to preserve the surprise of the creatures return they were referred to simply as 'Enemy' in call sheets. From 8am that morning, Edwards had been rehearsing with his fellow operators – Nicholas Pegg and David Hankinson (both credited Dalek operators since *Bad Wolf/The Parting of the Ways*) and Anthony Spargo (who had come on board with *Army of Ghosts/Doomsday*) – in practising inside the Daleks, and the new Supreme Dalek casing, with animatronic operators Colin Newman and Lyn Walters, and Nicholas Briggs, who had voiced the Daleks since their 2005 return. It was over a year since the Daleks had been in action, and the original 2004 prop which had become Dalek Sec had now been repainted bronze, while a new casing had been made to replace another that had been retired. The Dalek Supreme was a

new prop, employing a remote-controlled dome as with two of the existing Daleks. This was developed by design assistant Peter McKinstry, based on the original 1963 designs and further inspired by the 1957 Soviet satellite Sputnik; rejected concepts featured Daleks with glass tops, samurai-style helmets and large cannons. *Doctor Who Confidential* recorded the rehearsal, with Benjamin Cook of *Doctor Who Magazine* present along with Simon Hugo, representing Titan's *Torchwood: The Official Magazine*. Scenes for the opening episode were completed, and the action moved onto the finale with the remaining Hub material, complete with an exploding Dalek from Any Effects. That evening at 6.30pm, Radio 4 listeners could hear Catherine Tate interviewing David Tennant in *Chain Reaction*, recorded almost a year earlier.

A few changes – mainly to stage directions dictated by location – were made to the opening episode's script on Friday 22 in the form of pink amendments. The first week of recording concluded at Upper Boat with the recording of regeneration scenes aboard the TARDIS from 8am to 9pm. With Tennant and Tate again back centre stage, the pair was joined by John Barrowman and Billie Piper. Work then continued into the final episode, ending with Donna being trapped aboard the vessel, while *Confidential* captured all the key action. Tate also recorded a line of dialogue for *The Fires of Pompeii* [2008 – see Volume 57] and a pick-up shot of the Dalek in the Hub was recorded by a second unit crew. Planning ahead, Colum Sanson-Regan – David Tennant's regular double since *Voyage of the Damned* – was called to Upper Boat for a costume fitting and hair cut so that he could be an effective double for the show's star in the shots requiring two Doctors. Also present was a crew from the Japanese Broadcasting Corporation NHK under director Yusuke Ito.



Interviews and publicity

There was no weekend recording, so John Barrowman travelled to London to appear on BBC One's live lottery programme, while Freema Agyeman was interviewed on Vernon Kay's Radio 1 show. There was more publicity on Monday 25 when Bernard Cribbins appeared on *The Alan Titchmarsh Show* on ITV and, along with a clip for *Voyage of the Damned*, commented of *Doctor Who*, "I'm also engaged in doing some more, I'm doing some quite soon in fact."

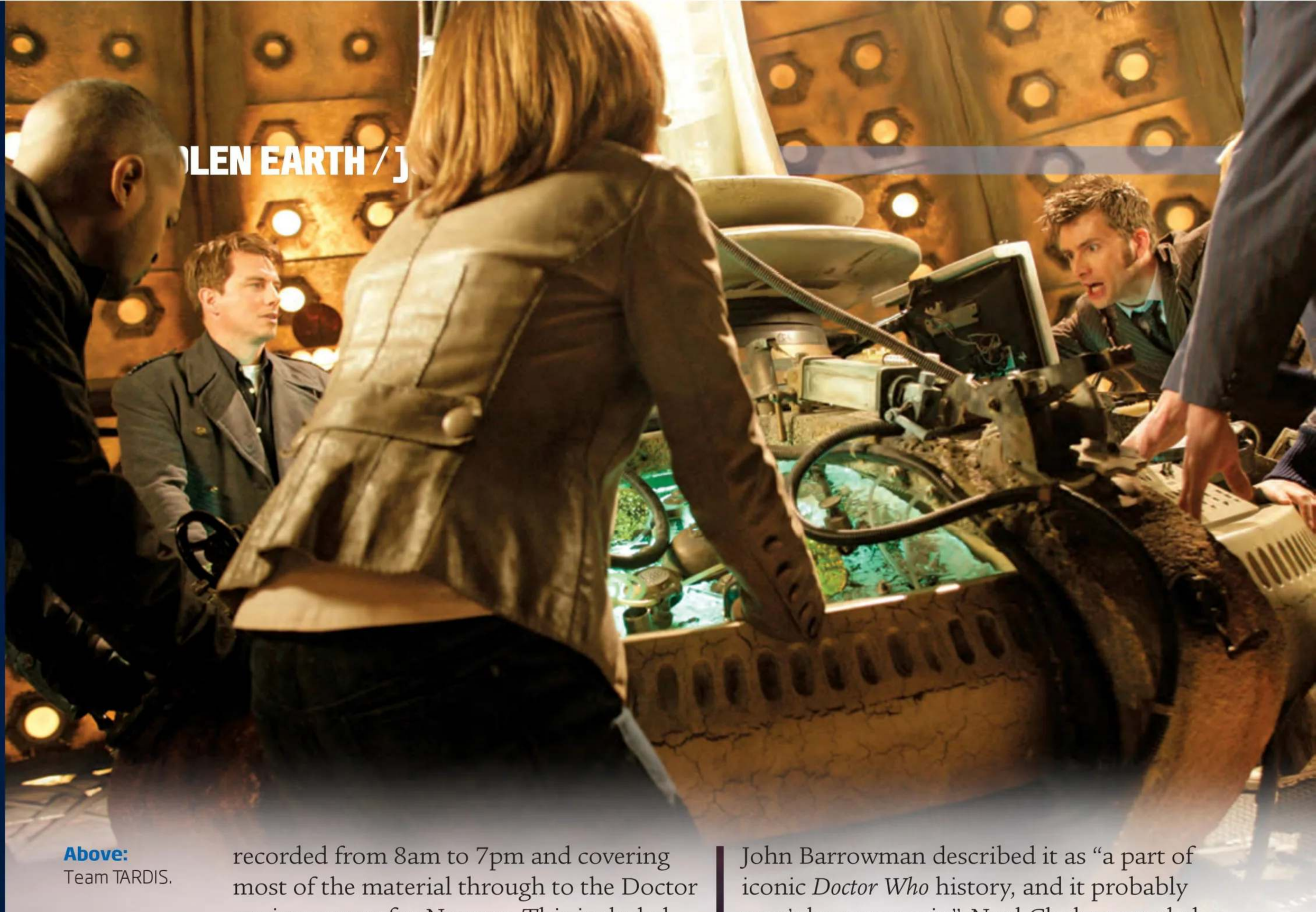
While the *Daily Star* noted that Freema Agyeman would be facing Davros in a forthcoming episode in the article *I'm Jacking it in for the Doc*, the second week began at Upper Boat with TARDIS scenes for the final episode

Left: Mickey verses Davros.



Connections: On the trail

- The Tandocca trail takes the Doctor and Donna to the Medusa Cascade, a rift in time and space, first mentioned in *Last of the Time Lords* [2007 – see Volume 56]; the Doctor explains that he had visited it when he was "just a kid" at the age of 90.



Above:
Team TARDIS.

recorded from 8am to 7pm and covering most of the material through to the Doctor setting course for Norway. This included the Doctors and companions piloting the TARDIS around the console, with Sanson-Regan standing in – back to camera – as both Doctors when required. Work with the two Doctors was time-consuming, with Sanson-Regan acting as a 'place holder' while Tennant changed costumes, and also appearing in reference shots where he would later be replaced by Tennant in compositing. Rose, Mickey and Jackie were armed with new versions of the teleport discs seen in *Army of Ghosts/Doomsday*, revised by Peter McKinstry. The Interactive team was again present for recording of these scenes. "We all got slightly excitable and out of hand at times," admitted Billie Piper to *Doctor Who Confidential*, while John Barrowman described it as "a part of iconic *Doctor Who* history, and it probably won't happen again". Noel Clarke recorded a video diary for *bbc.co.uk* on his first day back on set, with Agyeman telling him that the atmosphere was "like the last day of school", while Elisabeth Sladen later recalled, "I was so excited on that first day." "I just wanted to cheer for you," Phil Collinson told *Confidential*. "I think it's one of the finest scenes we've ever filmed."

Bernard Cribbins was back on *Doctor Who* alongside Jacqueline King and Billie Piper for a location shoot at the Nobles' regular home on Nantfawr Road in Cyncoed on Tuesday 26 February, when – between 8am and 7pm – the living room scenes for the first episode were recorded, plus the scene of tremors hitting the home in the second episode when Graeme Harper's crew got ahead of schedule. Large black drapes covered the house's windows to simulate the bizarre night-time in which the Earth found itself. Ian Smith of Interactive was present to record location work for the website.

Connections: We know...

- Harriet Jones introduces herself to the Daleks as "Harriet Jones. Former Prime Minister" to which they reply, "Yes, we know who you are." This was the continuation of a running joke established in *Aliens of London/World War Three* [2005 – see Volume 49], and continued in *The Christmas Invasion* [2005 – see Volume 51].



The same locale was used on Wednesday 27 with further recording from noon to 11pm. Tennant and Tate joined Cribbins and King for scenes in Donna's home, including the Doctor's painful goodbye to the woman who had been such a good friend. Benjamin Cook took notes for *Doctor Who Magazine* coverage, and Any Effects provided the rain for the Doctor's departure at the end of the episode. With the TARDIS parked on the street, a large crowd was soon present to see the cast and crew at work.

TARDIS scene

The TARDIS set was in use from 10am to 9pm on Thursday 28, with only Tennant and Tate required for scenes of Donna and the newly created Doctor #2 aboard the craft, with Tennant uncomplainingly facing the cold climate of the studio for his 'nude' scene. Also recorded was Donna's realisation that she wouldn't be travelling with the Doctor forever as she'd hoped. "I found that scene in the TARDIS really hard," commented Graeme Harper on *Doctor Who Confidential*. "It broke me up when I started shooting."



Tennant and Tate did two takes of the powerful sequence, with Harper selecting the first take in the edit. That evening on Radio 4, *Chain Reaction* continued with David Tennant talking to fellow Scots actor Richard Wilson about his career, as recorded in October 2007.

The morning of Friday 29 February saw the leak of script details about Steven Moffat's forthcoming 'Library' story in *The Sun*, along with the story *It never rains, it pours for Who* in which a rain-sodden Tennant was shown from the Wednesday night shoot. "He looked like a drowned rat but kept working through the downpour," said an onlooker. "He dried off and signed autographs for drenched fans." Meanwhile, the show's star was again on the TARDIS set at Upper Boat from 8.30am to 7.30pm where, along with Tate, the two performed scenes for the final episode, along with a greenscreen shot for *The Sontaran Stratagem/The Poison Sky* while Any Effects provided the flames that licked around the TARDIS as the craft was hurled into the core of the Crucible. Two Cybermen were also on hand to appear fleetingly in the scene that would lead into the 2008 Christmas Special. *Doctor Who Confidential* was on set for this material, and also covered Millennium FX's show-and-tell session for Davros (or 'Enemy D' as he was referred to in an attempt to keep his identity a secret) at 1pm. "David and I spent the entire morning in a state of complete frenzy," recalled Phil Collinson on *Confidential*. "We were so excited." Peter McKinstry had redesigned the character's wheelchair in line with the 2004 retooling of the Daleks, adding a new back piece resembling a Dalek grille to hold Davros in

Connections: Return visit



- The Doctor returns Rose and Jackie to the alternative Earth at the same point where he had said a heartbreaking goodbye to Rose two years earlier in *Doomsday* [2006 – see Volume 53]: Bad Wolf Bay – or Darlig Ulv Stranden – in Norway.

Left:
The Doctor investigates.

THE STOLEN EARTH / JOURNEY'S END



Connections: Sarah's past

- Sarah recognises the Dalek voice, having encountered the aliens in *Death to the Daleks* [1974 - see Volume 21], and then witnessing Davros' creation of the terrifying creatures in *Genesis of the Daleks* [1975 - see Volume 23]. Sarah had also met both Rose and Mickey before in *School Reunion* [2006 - see Volume 52].



place. "Everyone seemed very happy," recalled Neill Gorton of the demonstration, "Phil Collinson and I were standing there grinning ear to ear."

Also present for Davros' unveiling and the day's recording were *Doctor Who Magazine* editor Tom Spilsbury and the magazine's designer Stuart Manning, who were on set to conduct a special photoshoot with David Tennant, for the publication's forthcoming 400th edition.

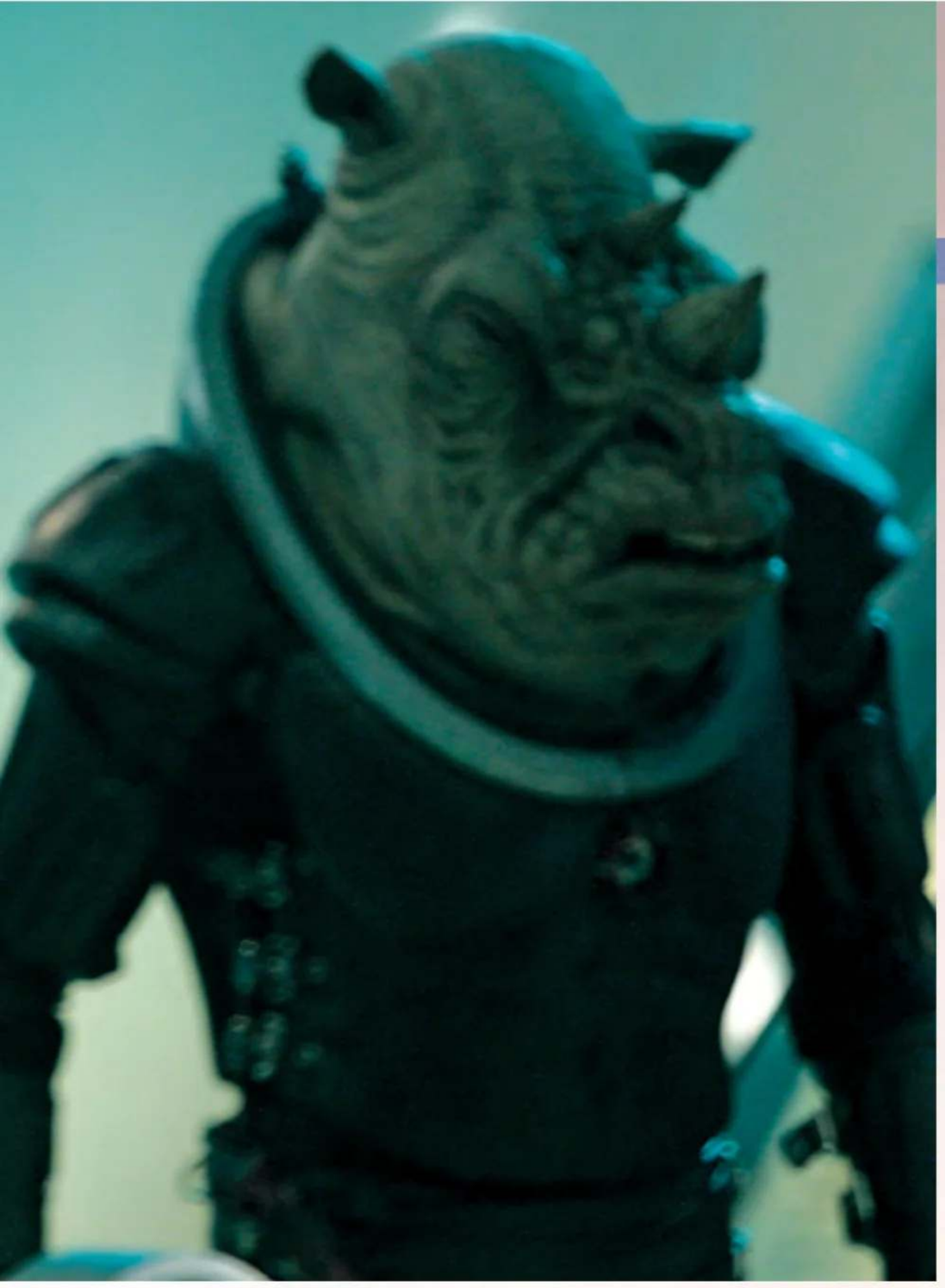
Also on Friday 29, pink amendments were made to the final episode's script, covering the Doctor disabling the teleport on Jack's wrist strap, as well as the scene at Bad Wolf Bay. This now added clarification that the walls of the parallel world were closing again as part of the 'dimensional retroclosure', an emphasis that Doctor #2 had committed genocide, and omitting Rose asking the Doctor, "But I'll see you again, yeah?" and his explanation about the after effects of the reality bomb. The kiss between Rose and Doctor #2 was also inserted.

John Barrowman was back on BBC One on Saturday 1 March as one of the judges in *Your Decision* as the United Kingdom entry for Eurovision 2008 was selected. On Monday 3 March, *Doctor Who* was announced as a nominee for the Best Drama Series category of the Royal Television Society awards to be presented later that month, with David Tennant also up for Best Actor and *The Sarah Jane Adventures* contesting Best Children's Drama.

On Saturday 1 March, Russell T Davies revised the key Bad Wolf Bay scene again, and within days had to make a number of cuts because of the FX budget; this included losing most of the aliens at the Shadow Proclamation, including Margaret Slitheen for whom Annette Badland had already recorded her dialogue. The scene with young Davros was also deleted.

Dalek Caan

In Cardiff, the Crucible vaults set had been erected at Upper Boat using elements created for *Bad Wolf/The Parting of the Ways* three years earlier, plus bookshelves made for *Silence in the Library/Forest of the Dead*. Scheduled for 8am to 7pm, the week kicked off with scenes from the first episode of Davros and Dalek Caan, with Barnaby Edwards, Nicholas Pegg and David Hankinson operating the three 'Enemies' which had been fitted with new manipulator arms designed by Peter McKinstry in place of the usual suction cups. Recording then continued onto the finale, with Davros - nicknamed 'Dave' (as in 'Dave Ross') by the crew - talking of old times



with the Doctor as Rose looked on. "I occasionally got a bit disorientated and confused because my vision was impaired and sound became distorted," Julian Bleach told *The Daily Telegraph*. "The overall effect made me feel almost as old as I looked."

"I love the giggling," said Harper of Nicholas Briggs' performance as Caan, which gave the voice artiste a sore throat on his first day. The exposed mutant of Dalek Caan itself comprised a new silicone skin made from the moulds created for *Dalek* in 2004, with Gustav Hoegen of Millennium FX inserting new animatronic servo motors for the tentacles to replace the mechanism which rusted in the water tank during *Bad Wolf/The Parting of the Ways*. On set, the tentacles and eye were operated by Pete Hawkins and Jon Moore, with squeeze bulbs making bladders pulse under Caan's skin. Also on Monday 3 March, David Tennant continued to record his video diary for BBC Worldwide to include on a later DVD release, commenting about how it was nice to have his friends back.

The Crucible vaults were home to Graeme Harper's team for most of the week, with Tuesday's recording from 8am to 7pm on final episode scenes with Davros revealing his plan to the captives through to his countdown. Noel Clarke recorded a second video diary, chatting to Camille Coduri, Freema Agyeman and the Dalek operators. Following the previous week's location reports, *The Times* ran an item entitled *Mysterious secret of the Tardis is out: it materialises like an Ikea wardrobe* in which it was revealed that the TARDIS was 'transported not by the intergalactic power of dilithium crystals…' as the writer confused *Doctor Who* with *Star Trek* – 'but like an Ikea wardrobe, flat-packed on the back of a lorry'. Various adult witnesses to this upsetting event were interviewed about having their 'fantasies shattered' and the revelation being 'a bit of a shock'.

Left: Donna encounters the Shadow Proclamation's police force, the Judoon.

The one day on location for the week was Wednesday 5 March when Graeme Harper took his team back to the cold location of Southerndown Beach near Bridgend, which had appeared as Bad Wolf Bay in January 2006 for *Army of Ghosts/ Doomsday*. The early start at 7am meant that the BBC team could work during the hours of low tide, but were advised to be off the beach by 3.30pm, prior to high tide at 5pm. Catherine Tate rejoined Tennant, Piper and Coduri, with Sanson-Regan again standing in as either Doctor as needed. Interactive and *Doctor Who Confidential* were both present to record interview material with the crew, showing how the cast was standing on boards to prevent them sinking into the

Connections: Girl's best friend



Sarah summons K9, the robot dog left to her by the Doctor in the 1981 spin-off *K9 and Company*, and rebuilt by the Tenth Doctor in *School Reunion* [2006 – see Volume 52]. K9 first appeared in *The Invisible Enemy* [1977 – see Volume 27], providing assistance to the Fourth Doctor for several years.

THE STOLEN EARTH / JOURNEY'S END

STORY 198

Connections: Miss Jones

- As with her appearances in spin-off series *Torchwood* and *The Sontaran Stratagem/The Poison Sky* [2008 - see Volume 58], Dr Martha Jones is still a serving member of UNIT, now promoted to medical director on Project Indigo at UNIT HQ in Manhattan, New York. She knew that she could contact the Doctor again by the phone which she had left him in *Last of the Time Lords* [2007 - see Volume 56].



sand. Unfortunately, there was some disruptive noise from nearby buildings, and some close-ups were later completed in the nearby car park after the tide had come in.

Meanwhile, Caitlin Moran of *The Times* – who had covered *Doctor Who* at length – penned a piece about the previous day's TARDIS outrage in *Doctor, the daleks have stolen our Allen key*. Empathising with the distraught onlookers, she explained, 'The first time I saw the Tardis – sitting on a wooden pallet on a disused stage – I burst into tears and had to go round the back of the Face of Boe to wipe my eyes. Though I could see it was just a prop... it still looked... powerful.' She continued, 'Just because the Tardis comes with an Allen key is no reason to disrespect it.'

Recording from 8am to 7pm on Thursday 6 March covered some of the climactic material in the Crucible vaults, including the shot of Donna being hurled backwards by a bolt of energy from Davros. For this, Tate was pulled backwards through the air on wires operated by Bob Schofield under the supervision of stunt arranger Abbi Collins, while stunt performer Sarah Franzl stood in for Tate for Donna's collision with the console. David Tennant was again busy with his video diary, chatting to various people including his double, musician Sanson-Regan.

In *The Sun* that day, a story appeared under the title *PM is Doctor Who Dalek* where the tabloid 'revealed' that Penelope Wilton had been smuggled onto the *Doctor Who* set to reprise her role as Harriet Jones who, in the new story, 'has been converted into a tyrannical pepperpot'. A source explained that this non-existent scene was 'a stunning highlight of the series'.

Lord It's Time for a Change said the *Daily Star* on Friday 7 March, announcing that the Doctor would be saying goodbye to Rose, Martha and Donna as a 'TV source' said, "There are some major shake-ups on the way." Recording scheduled for 8am to 7pm on Friday 7 March focused on material in the vaults, with the swapping of costumes for David Tennant as the two Doctors being rather time consuming, and Ollie Cullen joining as a second double for the show's star amid all the Daleks and companions. "It's like *This Is Your Life* with Daleks!" exclaimed David Tennant in *Doctor Who Magazine*. There was a round of applause for Catherine Tate after she got through her technobabble speeches, and a show-and-tell was also performed for the effect of Davros opening his tunic to reveal what remained of his torso. Benjamin Cook was again on set, reporting for *Doctor Who Magazine*. At the end of the day Nicholas Briggs pre-recorded the



Right: Leader of the Shadow Proclamation, the Shadow Architect.



Judoon voices – with odd looks from Billie Piper – for later playback, having originally created the alien tones for *Smith and Jones* [2007 – see Volume 54]. Meanwhile, the BBC announced that *Doctor Who* had been nominated for an International Interactive Emmy Award in recognition of BBC News Wales Media's applications such as Comic Maker, the 2006 TARDISodes and the 2005 interactive adventure *Attack of the Graske*.

Albinos and Judoon

The Shadow Architect office scenes were recorded at the School of Optometry and Visual Sciences in Cardiff University on Maindy Road off Cathays Terrace from 8am to 7pm on Saturday 8 March, with Paul Kasey donning a Judoon costume again as in *Smith and Jones*, and the pre-recorded Judoon voices played back on location. The special contact lenses work by the Architect (played by Kelly Hunter) and her fellow albinos were supervised by specialist Gavin Mahony, while Ailsa Berk choreographed the movement of the albinos and Judoon on the set. That evening, BBC One repeated the *Doctor Who* Special of *The Weakest Link* first screened in March 2007.

As work on the 2008 series of *Doctor Who* drew to a close, the first episode of the production run – the Christmas Special *Voyage of the Damned* – was released on DVD by 2|entertain on Monday 10 March, packaged with the *Children in Need* mini-episode *Time Crash* and a cut-down version of the *Doctor Who Confidential* episode *Confidential at Christmas*. That day, the Crucible vaults were the backdrop for action between 8am and 7pm, covering most of the remaining scenes as the Doctors and their friends fled in the TARDIS. Any Effects was on hand for the destruction of the

Above: Dental work for Davros.

Connections: Valiant down!



- The UNIT airborne aircraft carrier *Valiant*, which had been introduced in *The Sound of Drums* [2007 – see Volume 56] and reappeared at the ATMOS factory in *The Poison Sky* [2008 – see Volume 58] is seen to be destroyed by the Daleks.

THE STOLEN EARTH / JOURNEY'S END

STORY 198



Above: Daleks assemble.

Crucible, providing flames, carefully controlled falling girders and an exploding Supreme Dalek. This was also Julian Bleach's final day being made up as Davros. The spectacle was observed by some competition winners, *Doctor Who Confidential*, Interactive and also Benjamin Cook of *Doctor Who Magazine*.

Graeme Harper began his birthday shoot on Tuesday 11 March at 9.30am with Daleks herding prisoners on the Crucible corridor sets, and the apparent incineration of Captain Jack. At the same time, David Tennant was engaged on recording special material for the various *Doctor Who* exhibitions on the TARDIS set with a different crew, while Tate was working with a second unit on the vault set for close-ups of Donna working the consoles, plus shots of the Daleks (all operated by Nicholas Pegg) spinning out of control and a close-up of Davros opening his tunic. For some corridor shots, David Hankinson was replaced inside his Dalek by *Blue Peter* presenter Gethin Jones, who was visiting his home town for a set report. Jones had previously featured on the series as a Cyberman in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] in December 2005 and made a cameo in *The Sarah Jane Adventures*' début episode *Invasion of the Bane*. His new report – including training from Edwards and Newman, and chats with Russell T Davies, John Barrowman and Nicholas Briggs – was recorded by the crew from *Doctor Who Confidential*. "It was a good day of filming," said Jones in *The Sun*. "I love the show and I think producer Russell T Davies is a legend." At 2pm, the team moved to Tonteg to record the very first scene of the Doctor and Donna emerging from the TARDIS at Ffordd Gerdinan, and the night-time arrival of Rose at the end of the pre-credits, which wrapped recording at 8.30pm.

Meanwhile in *The Sun*, the article *Cold Feet for James over Who* by Derek Robins saw James Nesbitt ruling himself out

Connections: Rift in time

- The signal to call the Doctor is boosted by the time rift located in the vicinity of Cardiff Bay, a phenomenon previously used to power up the TARDIS in *Boom Town* [2005 – see Volume 50] and first established in *The Unquiet Dead* [2005 – see Volume 48]. The Torchwood Hub as established in the spin-off series, was built on the rift.



of following David Tennant as the next Doctor, commenting, "I could never follow Christopher Eccleston or David as they're just so good. It would be career suicide to follow David as he's so good. I don't know if the BBC were ever interested in me for the role. It's not something that I grew up with... but my daughters love it."

Wednesday 12 March saw Tennant and Tate recording the trailers for the new series at Upper Boat in conjunction with work on the finale. When preparing the trailers for the new series of *Doctor Who*, the brief to Red Bee Media in January 2008 was to introduce the character of Donna, emphasising that the relationship between her and the Doctor was based on friendship and adventure as opposed to romance... while also displaying that the series would be "bigger and better" than ever.

Cinematic trailers

Because the new trailers would appear in the cinemas as well as television, creative head Matt Scarff and creative director Richard Senior (who had handled the 2007 trailer) wanted to create something from specially shot material that was dynamic and iconic, launching what might be an entire series of trails. In particular, they wanted to have alternative material of the alien creatures, making them a key selling point. In tone, the aim was to be darker and more serious, akin to the cinema promo for *Voyage of the Damned* which had proved popular and engaged older members of the audience – while also being exciting for youngsters.

Since Donna was already known to the audience, she could be used to describe the Doctor and his amazing adventures – an aspect where the team drew upon Tim Latimer's speech about the Doctor in *Human Nature/The Family of Blood*. As such, the Doctor would be presented as a magical stranger who always appeared at times of crisis from the perspective of an everyday person, emphasising Donna's desire to track down the Time Lord as in *Partners in Crime* [2008 – see Volume 57]. Part of the inspiration was also the discussion of the mythical criminal mastermind Keyser Söze in the 1995 film *The Usual Suspects*. "Keyser Söze is probably one of the most legendary, most mysterious and coolest characters in modern cinema," explained Senior, "and I didn't think associating the Doctor with those characteristics would do any harm."

Senior felt that the idea of Donna telling the 'legend' of the Doctor to the audience would work well with a camp-fire setting. He then drafted a script that was developed in conjunction with Russell T Davies and Julie Gardner. The camp-fire setting suggested that the creatures could appear from the darkness, illuminated by flame and shot in fleeting close-ups



Left:
Daleks really don't like rain.

Connections: Looks familiar



- The Doctor asks Torchwood's Gwen Cooper if she came from an old Cardiff family, and her response that she did, back to the 1800s, addressing speculation that she was related to Gwyneth, the Welsh maid the Doctor and Rose met in Cardiff on Christmas Eve 1869 in *The Unquiet Dead* [2005 – see Volume 48] – played by the same actress, Eve Myles.

THE STOLEN EARTH / JOURNEY'S END

STORY 198

Connections: Moving the Earth

The Doctor recalls that someone tried to move the Earth before, a long time ago; the Daleks had attempted to relocate the planet in *The Dalek Invasion of Earth* [1964 – see Volume 4] while the Time Lords had also relocated Earth and renamed it Ravolox as part of a cover-up exercise in *The Trial of a Time Lord* [1986 – see Volume 42].



to display them in all their glory. This material could be recorded against black and greenscreens in limited studio space, and edited together as hyper-real images. There would also be elements of the Doctor shown before his final reveal: his eye opening, the reflection in the Dalek iris, the silhouette shot. In a change to the previous promotions, the Doctor and his companion would not interact. Other inspiration came from studying the title sequences of James Bond films for their smooth, dreamy use of transitions between shots.

The recording took place from 10am on the Wednesday morning at Upper Boat using the greenscreen erected opposite the TARDIS set. Scheduled around ADR work, David Tennant and Catherine Tate were available for two hours each as they were not required for the location recording that night. After the gas-powered camp fire and propane woofer (to create fireballs) had been set up, Tennant recorded his material from 11am to 1pm, after which Tate delivered Donna's monologue from 1pm to 3pm. After lunch, the alien shots were recorded with a single Sontaran and Ood recorded against greenscreen for multiplication material, with all the material completed by 9pm. The material was recorded in HD to give greater resolution for resizing of shots, although the promo would be made in standard definition.

As well as advising and arranging the special effects for the shoot, the promos were edited and graded by Nial Brown over two weeks in the HD Smoke suite at BBC Resources in London, and mixed by Raja Sehgal at Grand Central Studios. The launch trail was only completed the day before it was first transmitted.

On the same day, the BBC finally took the decision to schedule *Doctor Who* from on Saturday 5 April, a week earlier than had been planned, to avoid launching on the same night as ITV1's *Britain's Got Talent*. That evening, Graeme Harper supervised a night shoot (dictated by the black sky of the relocated Earth) from 6pm, finishing well ahead of schedule at 3.45am. Work began at Hawthorn Road in Pontypridd – rather than Nantfawr Road as usual – for scenes outside the Nobles' house as Wilf and Sylvia looked up at the black sky. The team relocated to Market Street in Pontypridd – last seen in *Smith and Jones* recorded in August/October 2006 – where Computing Wales featured as Megabyte City as Rose confronted the looters. Any Effects provided the fireball explosion behind Piper, while stunt driver James O'Dee drove through the panic-stricken melee in a sun-roofed car.

Freezing night shoot

Another major night shoot was scheduled to begin at 6.30pm on Thursday 13 March and run to 5.30am next day. For the first time since the return of the series in 2004, the Daleks were out on a public location in the freezing streets of Penarth for the long-awaited reunion of the Doctor and Rose. A shot of Jack looking up at the sky for the opening episode was also recorded, along with the Daleks closing in on the TARDIS and Sarah Jane formulating a plan with Jackie and Mickey. The police box prop (the new one built in 2007) was placed in the High Street, with Rose arriving on Queens Road (like the High Street, last



glimpsed in *Utopia/The Sound of Drums/ Last of the Time Lords* recorded in February 2007), and Jack appearing on Arcot Street. The Doctor – heavily padded for his fall – was shot down by a Dalek operated by Edwards (perched on a wedge-shaped ramp to compensate for the street's gradient) on the intersection of Paget Road and Queens Road. A large crowd assembled to watch recording, with some members of the public even recording the work on the key scene and placing it on the internet. Graeme Harper again used a quad bike to allow him to record tracking shots of the Doctor running at speed towards Rose. During the night, Tennant continued to record material for his video diary as he, Tate, Piper and Barrowman sheltered from the cold of the night shoot in a car between scenes.

Quick off the mark, *The Sun* carried pictures of the heavily armed Rose under the title *Billie is gunning for the Daleks*, including shots of the ailing Doctor sprawled on the street. Tennant and Tate were not required for the following night's recording, from 6.30pm on Friday 14 to 5.30am on Saturday 15. Brook Street in Cardiff, which had been seen in the *Torchwood* episode *Day One*, was used as the street where the Daleks rounded up prisoners and destroyed the family in its home. Pegg and Edwards' Daleks were mounted on dolly tracks for some shots, while the three Daleks on the pavement were placed on hidden duckboards as Nicholas Briggs delivered their electronic voice from a nearby van with a speaker outside. *Doctor Who Confidential* was again present with its own team. The crew then moved to the adjacent Plantagenet Street where Rose saved Wilf and Sylvia from a Dalek (operated by Edwards), completing Cribbins and King's work on the series with an ad-lib from Cribbins ("Do you want to swap?"). The team then moved to the grounds of Castell Coch at Tongwynlais – near to Upper Boat – to record Martha encountering the German woman at the castle and moving through the woods. "It was really rubbish," giggled Agyeman of her attempts at speaking German on *Confidential*. In an early script, this venue

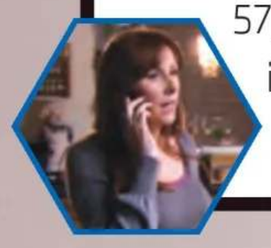
Above:
The Daleks take humanity captive.

THE STOLEN EARTH / JOURNEY'S END



Connections: Mates

- Donna said she'd heard from Veena who had been mentioned in *Partners in Crime* [2008 – see Volume 57] before being seen in *Turn Left* [2008 – see Volume 59].



had been a Hansel-and-Gretel-style cottage, and Harper had been told of such a building glimpsed by a colleague from the road... only to discover that this was a quarter-scale construction in a children's playground! Throughout the night there were plenty of Easter eggs handed around the cast and crew. Agyeman was a key cast member on Sunday 16 when the BBC team took over part of the Welsh Traffic Management Centre (a venue used for the *Torchwood* episode *Everything Changes* in June 2006) from 6.30pm to 5.30am and turned it into UNIT HQ in Manhattan. Edwards, Pegg and Hankinson operated the three Daleks, with Abbi Collins supervising the action material. American *Dempsey and Makepeace* star Michael Brandon was thrilled to be working with the Daleks – since his son was a great *Doctor Who* fan – and had his photograph taken with one by Graeme Harper, only to have a warning barked at him from the operator inside! However, during the shoot there was a bad traffic accident and at one point the unit understood that they might need to leave the premises while the incident was dealt with. During the day, Davies also decided to end the finale with a caption reading: 'Doctor Who will return at Christmas in *The Next Doctor.*'

The following freezing night's work from 5.30pm on Monday 17 to 4.30am was on location at the derelict premises of Alpha Steel in Newport where the Crucible's test area and adjoining antechamber had been found for the finale episode. Peter McKinstry designed the Warp Star used by Sarah in the manner of a magical charm; "Russell made it clear that the final design should reflect Sarah Jane's character," McKinstry told the *bbc.co.uk* website. Green screen was used for shots of the Reality Bomb victims which would later be processed by The Mill, with these inserts directed by Phil Collinson.

On Tuesday 18, the *Daily Star* proclaimed that the Cybermen would be returning to *Doctor Who* for the Christmas Day Special that year. Meanwhile at Earl's Court in London, Tom Baker – who had played the Fourth Doctor from 1974 to 1981 – was opening a new *Doctor Who* exhibition at the Museum Hall which would be open to the public from Thursday 20 March to Friday 19 September.

The Doctor's goodbyes

Despite claims by *The Sun*, Penelope Wilton's only recording was performed from 3.30pm on Tuesday 18 at Lower House Barn in Dinas Powys, where Benjamin Cook was present representing *Doctor Who Magazine* and Pegg, Edwards and Hankinson operated the trio of Daleks which moved along a ramp laid from the cottage's French



windows. The first assistant director read in all the other characters' lines for Wilton to react to. The props department provided Harriet's ID cards, which indicated her date of birth (3 June 1949) and address (14 Mantleford Crescent). With Wilton's material completed, the crew returned to Castell Coch for Agyeman's material outside the castle, with Anita Love standing in for Valda Aviks, and wrapping at 2.30am.

Wednesday 19 March saw recording from 1pm at Morgan Jones Park in Caerphilly, with the TARDIS' return to Earth and the Doctor's goodbyes to Sarah, Captain Jack, Martha and Mickey. At 5pm, the team headed for the National Collection Centre at Nantgarw where a long corridor with storage shelves had been located, ideal for the departure of Martha from UNIT HQ courtesy of Project Indigo; work wrapped almost an hour early, just after 11pm, with Faujja Singh present to supervise the use of firearms against the Daleks. Catherine Tate meanwhile recorded her Node shots for *Silence in the Library/Forest of the Dead* back at Upper Boat.

On Thursday 20 March, the BBC announced the new series of *Doctor Who* would begin on Saturday 5 April. Again, two units were at work from 11am, this time both at Upper Boat. After recording the closing TARDIS scene for *Turn Left*, a number of insert shots for the Doctor and Donna were recorded on the same set for the two-part finale, before Tennant and Tate continued to work with director Euros Lyn on pick-ups for *Silence in the Library/Forest of the Dead*. In the meantime, the main unit was at work through to 9.30pm on the Crucible vault set which had now been redressed as the Crucible command deck, with Caan's dais becoming the Supreme Dalek's podium. Dalek-only scenes from both episodes were scheduled, with the bronze Daleks now re-equipped with their usual sucker probes, and Edwards spending some of the time operating the new Supreme Dalek, which Harper referred to as "the Superb Dalek". This new Dalek was positioned directly below a light and became extremely hot inside, with crew members holding an umbrella over Edwards to give him shade when the dome was removed between takes. Nicholas Briggs did a deliberately grand voice for the Supreme Dalek.

The nominations for the Hugo Awards to be presented at the World Science Fiction Convention WorldCon in August 2008 were announced on Good Friday. *Doctor Who* featured in the category Best Dramatic Presentation (Short Form) for *Human Nature/The Family of Blood* and *Blink* [both 2007 – see Volume 56], competing against episodes of *Torchwood* (*Captain Jack Harkness*), *Battlestar Galactica* and the fan-created internet series *Star Trek New Voyages*. At Upper Boat, work from 9.30am to 8.30pm continued on the Crucible command deck, completing all the scenes with David Tennant for the

Left: UNIT authorises Martha to take the Osterhagen Key.

series, including a dubbed line for *The Doctor's Daughter*. Catherine Tate recorded a second unit shot of Donna trapped in the TARDIS in the final episode and so finished her work on *Doctor Who*, then giving an interview to *Confidential*. BBC disc jockey Jo Whiley visited the set with her family, as did the winning bidder from the previous November's *Children in Need*. After the end of recording, the wrap party doubled for the farewell party for Catherine Tate and Phil Collinson, the latter departing on holiday before taking up his new job as the BBC's head of drama in Manchester.

By Easter Sunday, Russell T Davies was having doubts about the final scene of the episode, feeling that the appearance of the Cybermen added nothing to the programme. Recording continued for another week, with work from 8am on Easter Monday completing the Dalek-only scenes on the Crucible with all four Daleks over an hour ahead of the projected 7pm wrap. Next day, recording in Penarth began at 1pm for scenes of Francine Jones' house in the opening episode, featuring Adjoa Andoh and Freema Agyeman. The crew then relocated to Clinton Road in Penarth, the venue of Sarah Jane's Bannerman Road abode from *The Sarah Jane Adventures*, where night shots were recorded in the rain, followed by Sarah's cliffhanging confrontation with the Daleks (Edwards and Pegg) and her rescue by Jackie and Mickey at the junction with Robinswood Crescent. Sarah's retro-style Nissan Figaro from her series, as introduced in *Invasion of the Bane*, was used for these scenes, and was driven by Abbi Collins who stood in for Elisabeth Sladen; *Doctor Who Confidential* was again on hand for recording. Meanwhile, David Tennant was in Battersea recording for Channel 4's *The Friday Night Project* at a branch of Asda. Also, the British Academy Television Craft Awards were announced, including a nomination for the *Doctor Who* Comic Maker by Tom Collins for Interactive Creative Contribution, Murray Gold for Original Television Music, the sound team for Sound Fiction/Entertainment, The Mill for the Visual Effects in *Voyage of the Damned* and Steven Moffat for his script for *Blink*.

Below: Martha ends up in the one place she wanted to be... home.



Sarah Jane's attic

Also on Tuesday 25 March, the *Huddersfield Daily Examiner* carried the story *Dr Who borrows a Clio from Huddersfield!* by Barry Gibson in which it was revealed that beauty therapy student Jo Neary had loaned her Renault Clio to Slaithwaite-based Vehicles in Vision on Wednesday 12 March where it was driven down to Cardiff for filming, and for which she was paid £75. "I'm not a fan of the show to be honest," said Jo, "but I'll be watching to see the scene with my car."

Agyeman and Andoh completed material at the Jones home between 11.30am and



6.30pm, wrapping hours ahead of schedule on Wednesday 26 March, with Benjamin Cook again present to report on events on this day and the next. Russell T Davies and Julie Gardner also agreed to abandon the shots of the Cybermen at the end of the finale, knowing that by the time of transmission it would be possible to show a full trailer for *The Next Doctor* instead – made possible by the recording of the Christmas Special in the spring rather than in the summer as previously.

Work on Thursday 27 began on the scenes in the first episode set in Sarah Jane's attic at Upper Boat at 10am, while a second unit covered cutaway shots of Daleks; recording finished early, shortly after 8pm. That evening, David Tennant was *The Friday Night Project*'s guest host, recorded at London Studios.

Friday 28 March completed the scenes with Sarah and Luke for the story between 9am and 2pm; Tommy Knight, who played Luke, recorded a video diary for the website, covering his time on the attic set, with K9 provided by and operated as usual by Mat Irvine. Richard Dawkins then recorded his cameo in Studio 5. "People were falling at his feet," recalled Davies in *Radio Times*. "We've had Kylie Minogue on that set, but it was Dawkins people were worshipping." After this, the crew moved to the Hub set where the lift and control room of Osterhagen Station One had been constructed for the solo scenes with Martha. Meanwhile, the second unit recorded the TARDIS roundels and windows shattering as inserts, with all work completed by 8pm. *Confidential* interviewed Agyeman and Sladen, and Benjamin Cook was present for *Doctor Who Magazine*. That evening, Tennant's *The Friday Night Project* was shown on Channel 4. The remaining scenes in the Osterhagen Stations were then scheduled between 8am and 7pm at Upper Boat on Saturday 29 March, but finished well ahead of schedule.

Only Graeme Harper, Julie Gardner and production manager Peter Bennett were

Above:
Luke and K9 in Sarah Jane's attic.

required to attend the recording of *The New Paul O'Grady Show* at London Studios in London on Monday 31 March, with O'Grady's cameo appearance – alongside his dog Buster – in the first episode bringing the main recording of the series finale to an end; this was recorded with a standard edition of the popular Channel 4 show, which had resumed production two weeks earlier.

With the decision to change the original Cybermen cliffhanger ending to *Journey's End* having been taken at the end of March, a blue script amendment to this effect was made on Monday 31 April, altering the last scene of the finale and the opening scenes of the script for *The Next Doctor*.

As such, during recording of *The Next Doctor* on Thursday 1 May, a soaked David Tennant performed extra shots of the lonely Doctor on the TARDIS set to replace the original scene, which would be included as an extra on the forthcoming *Complete Fourth Series* box set from 2|entertain. ■

PRODUCTION

Thu 31 Jan 08 C2 News Studio, Broadcasting House, Llantrisant Road, Cardiff (Newsroom)
Mon 18 Feb 08 Upper Boat Studios: TARDIS
Tue 19 - Thu 21 Feb 08 Upper Boat Studios: Torchwood Hub
Fri 22 Feb 08 Upper Boat Studios: TARDIS/Torchwood Hub
Mon 25 Feb 08 Upper Boat Studios: TARDIS
Tue 26 Feb 08 Nantfawr Road, Cyncoed, Cardiff (Nobles' House - Living Room)
Wed 27 Feb 08 Nantfawr Road (Nobles' House - Living Room/Kitchen/Donna's Bedroom)
Thu 28 - Fri 29 Feb 08 Upper Boat Studios: TARDIS
Mon 03 - Tue 04 Mar 08 Upper Boat Studios: Crucible Vaults
Wed 05 Mar 08 Southerndown Beach, Ogmore Vale, Nr Bridgend (Bad Wolf Bay)
Thu 06 - Fri 07 Mar 08 Upper Boat Studios: Crucible Vaults
Sat 08 Mar 08 School of Optometry, Maindy Road, Cathays (Shadow Architect's Office)
Mon 10 Mar 08 Upper Boat Studios: Crucible Vaults
Tue 11 Mar 08 Upper Boat Studios: Enemy Corridor/ Crucible Vaults; West Mound Crescent, Church Village, Tonteg (Suburban Street)
Wed 12 Mar 08 Hawthorn Road, Hawthorn, Nr Pontypridd (Ext Nobles' House); Computing Wales, Market Street, Pontypridd (Abandoned Computer Shop/ Shopping Street)
Thu 13 Mar 08 Harbour View Road/Arcot Street, Portway, Penarth (Street/Big Wide Street)
Fri 14 Mar 08 Brook Street, Riverside, Cardiff (Suburban Street 2); Castell Coch, Tongwynlais, Nr Cardiff (Int/Ext German Castle)
Sun 16 Mar 08 Traffic Management Wales Centre, Coryton, Cardiff (Unit HQ, New York City)
Mon 17 Mar 08 Alpha Steel, Corporation Road, Newport (Crucible Test Area/Crucible Test Area - Antechamber)
Tue 18 Mar 08 Lower House Barn, Michaelstone-Le-Pit, Dinas Powys (Harriet's Cottage); Castell Coch, Tongwynlais, Nr Cardiff (Woods next to German Castle)
Wed 19 Mar 08 Morgan Jones Park, Nantgarw Road, Caerphilly (Park); National Collection Centre, Heol Crochendy, Nantgarw (UNIT HQ, New York City - Long Corridor)
Thu 20 - Fri 21 Mar 08 Upper Boat Studios: Crucible Command Deck/TARDIS
Mon 24 Mar 08 Upper Boat Studios: Crucible Command Deck
Tue 25 Mar 08 Cwrt-Y-Vil Road (Lower) Penarth (Ext/Int Jones' House - Kitchen/Hall); Clinton Road, Penarth (Ext Sarah Jane Smith's House/ Big Wide Street)
Wed 26 Mar 08 Cwrt-Y-Vil Road (Jones' House - Kitchen/Hall)
Thu 27 Mar 08 Upper Boat Studios: Sarah Jane's Attic/Greenscreen/ TARDIS
Fri 28 Mar 08 Upper Boat Studios: Sarah Jane's Attic/Studio/Lift/Osterhagen Station One/TARDIS
Sat 29 Mar 08 Upper Boat Studios: Osterhagen Station One
Mon 31 Mar 08 Southbank Studios (The New Paul O'Grady Show)
Thu 01 May 08 Upper Boat Studios: TARDIS

Post-production

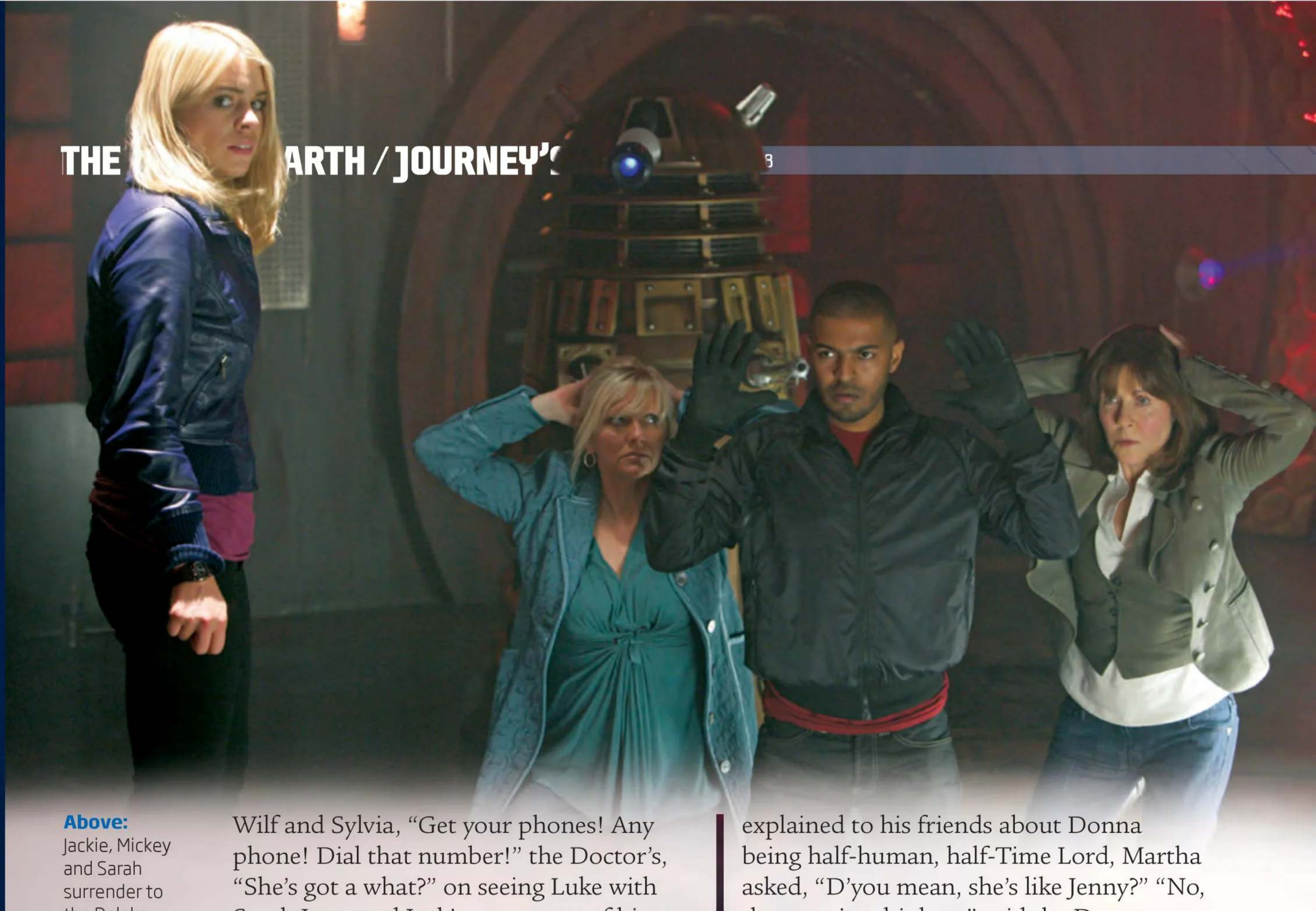
A rough assembly of the first episode was available for viewing by Russell T Davies on Wednesday 2 April, and after seeing an edit of the final episode on Thursday 8 May it was decided to conclude the previous instalment with 'To Be Continued' rather than offering a throw-forward.

The content of the finale's opening episode – *The Stolen Earth* – was locked by the end of April, but its title was kept a closely guarded secret, not even revealed to *Radio Times*. "If I have my way, we'll do so until the official BBC Press Information is released," explained Davies in *Doctor Who Magazine*. "You'll see why!"

"It's a busy opening titles," noted Davies of the last two episodes on *Newsround*. After the extensive five-minute pre-credits teaser, the opening credits of the episodes were amended to include all the additional cast members who had previously received star billing on the series – ie Freema Agyeman, John Barrowman and Billie Piper – as well as Elisabeth Sladen, since she was now the star of her own spin-off series. Additional prominent cast members – Eve Myles, Gareth David-Lloyd, Adjoa Andoh and Penelope Wilton – were then credited over the opening TARDIS scene with the producer and director captions.

With an extended 50-minute slot allocated on BBC One, cuts to the first episode were minimal, omitting Donna pointing out to the Doctor in the TARDIS that "all the air gets ripped away!" from the Earth, Rose telling the two looters, "You can put that stuff down, AND run for your lives. Bit new to this!" and later telling

Above: Dalek Caan reveals his prophecy.



Above: Jackie, Mickey and Sarah surrender to the Daleks.

Wilf and Sylvia, "Get your phones! Any phone! Dial that number!" the Doctor's, "She's got a what?" on seeing Luke with Sarah Jane, and Jack's comments of his wrist-strap, "I can lock this thing onto the TARDIS." The number of Martha's mobile shown on screen – 07700 900461 – was one reserved by Ofcom for television and film dramas, and a stock shot of Roald Dahl Plass appeared as the Hub exterior. At the end of the episode, the words 'To Be Continued' appeared, with no 'throw-forward' to *Journey's End*.

Journey's End, as the final episode was titled, kicked off with a montage reprise of *The Stolen Earth* for its pre-credit sequence, and Camille Coduri and Noel Clarke given on screen credits along with Gareth David-Lloyd, Eve Myles and Adjoa Andoh over the opening sequences. Edits again were generally minimal. When Rose told the Doctor about the stars dying in her universe, she added, "And at the same time, the walls between dimensions started to unravel." When the Doctor looked at the seemingly dead Jack, he commented, "Good man, Captain." When the Doctor explained to his friends about Donna being half-human, half-Time Lord, Martha asked, "D'you mean, she's like Jenny?" "No, that was just biology," said the Doctor, "Donna's a brand-new creation. An event!"

Grow-your-own TARDIS

The major casualties came at the end of the episode – a sequence was cut where Rose and Doctor #2 were handed a chunk of coral, so that they could grow their own TARDIS. The final cut was made by Julie Gardner and Russell T Davies. This was a short scene in the Noble's kitchen as the TARDIS departed, and Donna – hearing the noise – looked up, just for a second, staring... and then continued her phone conversation. The concern was that viewers might interpret this as the trigger that would lead to Donna's death, which was not the intention.

Footage was inserted of Donna from *The Runaway Bride* and *Partners in Crime* [2008 – see Volume 57], while Wilf was glimpsed in *Voyage of the Damned*. The

final montage of those sacrificing themselves covered Harriet Jones (*The Stolen Earth*), Jabe (*The End of the World* [2005 – see Volume 48]), the Controller (*Bad Wolf*), Lynda (*The Parting of the Ways*), Sir Robert MacLeish (*Tooth and Claw* [2006 – see Volume 51]), Mrs Moore (*The Age of Steel*), Mr Skinner, Ursula Blake, Bridget (all *Love & Monsters*), the Face of Boe (*Gridlock* [2007 – see Volume 55]), Chantho (*Utopia*), Astrid Peth (*Voyage of the Damned*), Luke Rattigan (*The Poison Sky*), Jenny (*The Doctor's Daughter*), River Song (*Forest of the Dead*) and the Crusader hostess (*Midnight* [2008 – see Volume 59]). K9's materialisation in the attic came from *The Sarah Jane Adventures* episode *The Lost Boy* Part Two. The montage of Donna vaguely followed a reverse chronology with glimpses from – in sequence – *Turn Left*, *Silence in the Library*/*Forest of the Dead*, *The Poison Sky*, *The Doctor's Daughter*, *The Unicorn and the Wasp*, *The Poison Sky*, two clips from *Planet of the Ood*, two clips from *The Fires of Pompeii*, *Partners in Crime* and two clips from *The Runaway Bride*. The news coverage of celebrations featured firework footage from Associated Press. The episode now ended with the words 'Coming Christmas 2008: The Return of the Cybermen', with teaser shots of David Tennant as the Doctor, guest stars David Morrissey and Dervla Kirwan, and some snowbound Cybermen. The final cut of *Journey's End* ran to almost 65 minutes.

Work from The Mill included the Doctor's regeneration energy (as with *The Parting of the Ways* and *Utopia*), frozen bullets, the temporal prison, the Crucible's neutrino core, the full-scale Dalek force and their spacecraft (plus their demise), the reality bomb's effects, the effects of various weapons, the captured planets, the Shadow Proclamation, the *Valiant* and the Medusa Cascade. Crowd ADR work took place on Thursday 5 June at Air Studios, and the final mix of *The Stolen Earth* took place on Thursday 12 June. Murray Gold's score drew heavily on themes established previously, and he delivered the incidentals for *Journey's End* on Wednesday 25 June, with the final mix on Friday 27.

Meanwhile, *The Stolen Earth*'s title was finally revealed by the BBC Press Office on Thursday 12 June. The version of *The Stolen Earth* circulated to the press as a preview was a 'work in progress' with some effects still to be added; it ended prematurely after the Doctor was shot by the Dalek, and thus kept the 'regeneration' a secret. No preview discs of *Journey's End* were made available in advance of transmission. "I think it's very important to keep secrets in drama because that's how you experience a story for the very first time," explained Davies on *BBC News*. "It's a new and brilliant experience to come across the ending for yourself, instead of having it described in a newspaper." At a time when most shows had declining audiences, he observed that *Doctor Who* was unique in having a growing one. ■



Left:
Jack attacks.

Publicity

- At the new series press launch on Tuesday 1 April 2008, David Tennant promised that the season finale would be "the biggest, boldest, maddest, saddest, most exciting story we've ever done". When Gethin Jones announced he was leaving *Blue Peter*, *The Sun* seized upon another *Who*-related story on Thursday 10 April, claiming that the presenter 'has already been snapped up to star in *Doctor Who*' and was 'remaining tight-lipped about his role'.

- Promoting his film *Adulthood* on BBC One's *Breakfast* on Monday 16 June, Noel Clarke confirmed his return to *Doctor Who*. *Dr Who's enemy Davros to make a comeback* was an article by Laura Clout in *The Daily Telegraph* on Tuesday 17 June, in which Davros' return was discussed, and stating that the Doctor and Rose would be 'faced with a new and deadly red Dalek'. *The Sun* also ran *20 Years On, and Davros Doesn't Look a Day Older* by Sara Nathan and Colin Robertson, including pictures of Davros, the Supreme Dalek and Rose. By the weekend, the *Sunday Mirror* was looking ahead to the Christmas Special, claiming that Armani supermodel Agyness Deyn (AKA Laura Hollins) would feature prominently, with 'a BBC source' claiming 'Agyness is the perfect choice. She's talented and fast becoming a household name.' That evening, BBC Two screened a trailer for *The Stolen Earth* shortly before 7pm, and this was seen during the week along with a teaser trailer of the Daleks. Bernard Cribbins than discussed his role on *Doctor Who* with a clip from *The Stolen Earth* on BBC One's *Breakfast* on Friday 20 June.

- On Tuesday 24, *Radio Times* ran an extensive piece entitled *Red Alert* with images of the Supreme Dalek, a chance to win a limited-edition Dalek design print, and comments from Russell T Davies about the return of the menace from Skaro in conversation with Benjamin Cook. Alison Graham selected *The Stolen Earth* as *Pick of the Day*, describing the show as 'great fun', while Davies commented on the cameo from Richard Dawkins; the Doctor's first sight of Rose in two years was also emphasised as the 'Moment of the Week'. A shot of Sylvia and Wilf emphasised the programme listing itself. "If Russell T Davies is bowing



Below: Sarah Jane and Luke hold on to one another for support as planets appear in the sky.



out soon from helming *Doctor Who*, then he's certainly doing it in style," wrote Derek Pike of Southampton in the *Feedback* pages as he cited *Midnight* as "one of the most exciting things I've seen on TV in months".

- *Freema names star who sneaks choc into TARDIS* was the *Daily Star*'s scoop on Tuesday 24 as Freema Agyeman revealed that Billie Piper would take chocolate on the set. Gethin Jones' *Blue Peter* set report aired on BBC Two on the afternoon of Tuesday 24, with the studio also playing host to the costumes of a Hath, a Sontaran and the Abzorbaloff. Freema Agyeman joined presenter Zöe Salmon to make a *Doctor Who* magnet game after which she answered questions from young viewers. An exclusive clip of *Journey's End* with Gethin's big scene was included in the show.

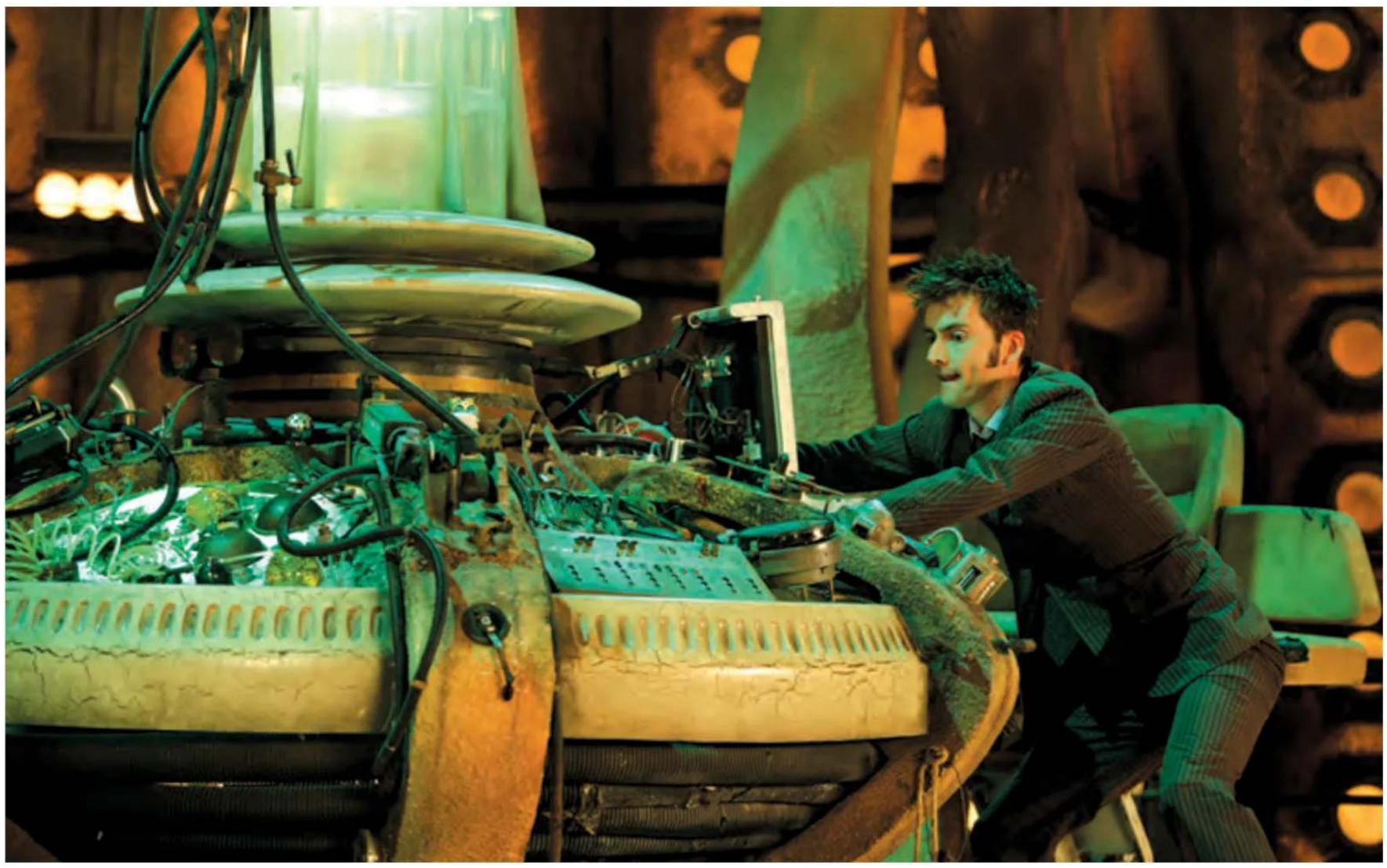
- Nicholas Briggs performed interviews about his alien vocal talents with Heather Stott on BBC Radio Manchester and Ted Robbins on BBC Radio Lancashire on Wednesday 25 June.

- Thursday 26 saw the *Daily Express* running a story by Brian Swanson entitled *Who's Set for a £1.3M pay day?* in which he reported that the BBC hoped to prevent David Tennant quitting *Doctor Who* by offering him a new deal worth £100,000 an episode. 'Everyone assumes David is quitting but that's not the case,' said 'a senior

Above: Rose, the Doctor and Jack stand before the Supreme Dalek.

THE STOLEN EARTH / JOURNEY'S END

STORY 198



Right:
The Doctor follows the Tandocca Trail wavelength to track down the location of Earth.

BBC source'. 'We're hoping he will be back. The situation as it stands is that no deal has been discussed yet for the next series of *Doctor Who*... we're not considering anyone else at this time.' That evening, Bernard Cribbins enthusiastically discussed his long association with *Doctor Who* on BBC One's early evening magazine programme *The One Show*, and the clip of Wilf taking on a Dalek was shown.

- Freema Agyeman and Elisabeth Sladen – who was taking time off from recording *The Sarah Jane Adventures* – appeared together on *The Richard Arnold Show* segment of ITV1's *GMTV* on Friday 27, with the host arriving by TARDIS to find a Dalek in his studio, and introducing an extract of the Dalek force announcing its arrival. That afternoon, Michael Brandon joined *Richard & Judy* on Channel 4 to enthuse about the following day's episode, illustrated by a clip of the Dalek attack on New York ("How great is that?").

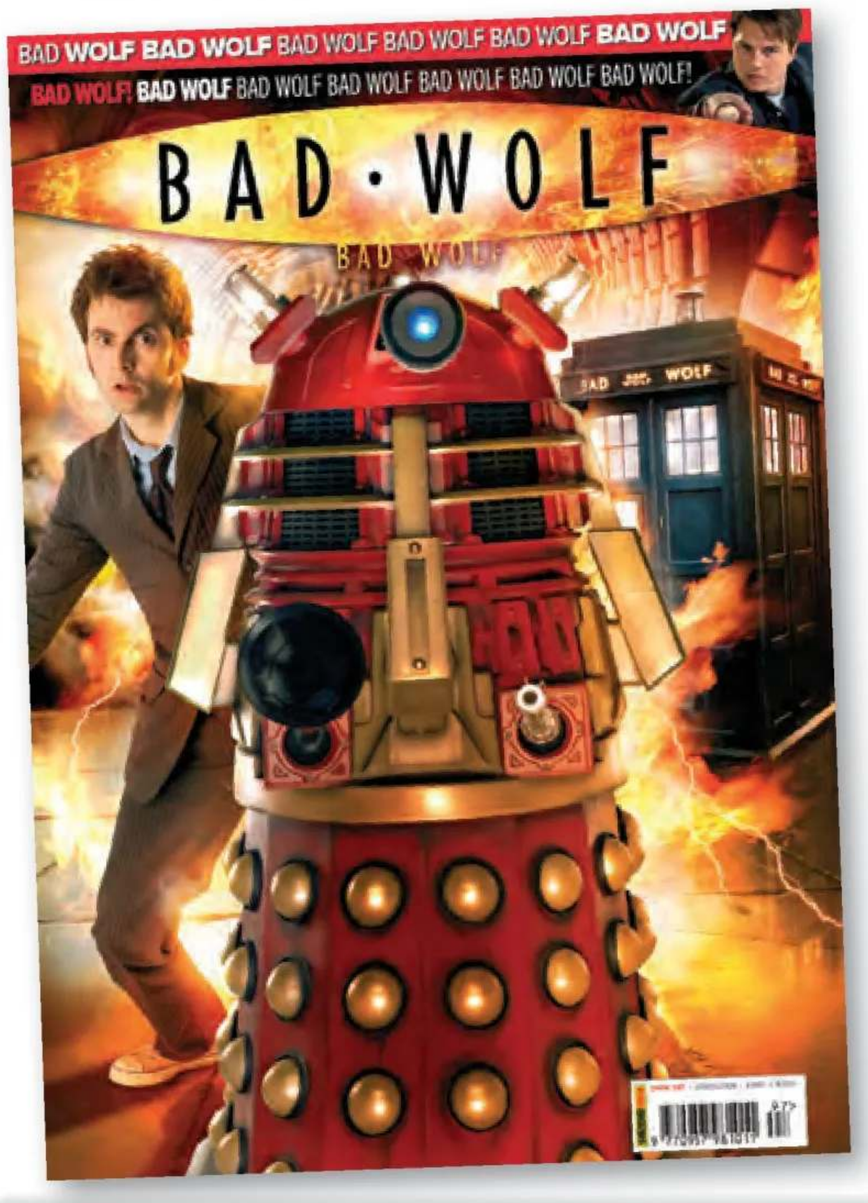
- In *The Stage*'s look at the weekend's television on its *TV Today* blog, Mark Wright described the 'audacious yarn' of *The Stolen Earth* as 'like one of those cracking Marvel Comic team-ups... Fantastic, huge, silly entertainment of the highest order.'

- On the morning of transmission, Saturday 28 June, *The Sun* readers discovered in the pages of its TV guide that the Doctor was to be gunned down by a Dalek. During the afternoon, Freema Agyeman appeared on BBC Two during coverage of the Glastonbury Festival which she was attending, and later returned on BBC Three's broadcasts from the event that evening.

Broadcast

- *Doctor Who Magazine* issue 397, released on Thursday 26 June 2008, previewed *The Stolen Earth/Journey's End*, the cover headline declaring 'Red Alert!' as the Doctor faced the Supreme Dalek. The issue was polybagged, with all the text on the magazine's cover replaced with 'Bad Wolf', tying in to the cliffhanger ending of *Turn Left* that led in to *The Stolen Earth*.

- "It's the biggest adventure yet," proclaimed the BBC One continuity announcer just before broadcast of *The Stolen Earth* on the evening of Saturday 28 June. Screened against the end of the film *Racing Stripes* and *New You've Been Framed* on ITV1, *Doctor Who* performed well, with almost nine million viewers, nearly three times the audience of its rival. It was the second-most-watched television programme of the week, matching the highest-ever chart appearance for the series, a record held by 2007's *Voyage of the Damned*.



Left: *Doctor Who Magazine*'s cover for *The Stolen Earth/Journey's End*.

- Following broadcast, the BBC website again confirmed that *Journey's End* would run to 65 minutes and emphasised the earlier start time of 6.40pm, as well as announcing that a bonus trailer for the episode would air on BBC One the next day shortly before 1pm.

- *Doctor Who Confidential*'s *Friends and Foe* screened on BBC Three from 8pm to 8.45pm, with a 4am repeat; this also performed well, being the highest-rated non-terrestrial programme of the week.

- The regeneration cliffhanger, missing from the preview discs, caught the nation's imagination. "I've been astonished for the past week," admitted Russell T Davies on *BBC News* a few days later. "When I saw it go out on Saturday night I was struck by how big it was."

- *Doctor Who finale to be watched by 10 million* predicted Lewis Carter in the next morning's *The Daily Telegraph*, with a spokeswoman saying, 'There's a limited amount of information on the

website about the final episode, but it's fair to say we want to keep it quiet, in fact we want to keep it as secret as possible. We put a block on sending out preview tapes so no one could find out how it ended.'

- *The Stolen Earth* was repeated at 8pm that evening, with the *Cut Down* of *Friends and Foe* from 8.45pm to 9pm. Later that evening on Sky One's *Top 50 Showbiz Comebacks*, Billie Piper's switch from singing to actress brought her in at number 23, while number two in the countdown was *Doctor Who* itself, with clips from 1977's *The Sun Makers* [see Volume 27] and newer episodes such as *Rose* [2005 – see Volume 48] and *The Parting of the Ways* [2005 – see Volume 51], along with comments from Phil Collinson. The episode commentary by the Dalek team of Nicholas Briggs, Nicholas Pegg and Barnaby Edwards went out on digital radio station BBC7 at midnight as usual.

- 'It's going to be hard to top this episode,' wrote Sam Wollaston of *The Stolen Earth* in *The Guardian* on Monday 30. 'It had everything... It was a wonderful episode, though. I had a lump in my throat at the end.' In *The Independent*, Thomas Sutcliffe was more begrudging, noting, 'It would take a fair amount to make me watch *Doctor Who* these days, but the prospect of both Richard Dawkins and Paul O'Grady taking cameo roles in a script written by Russell T Davies did the trick.' *The Times* saw Andrew Billen commenting on the secretive behaviour of the BBC with regards to what he saw as 'the most self-confident programme on television' and admitting, 'For the first time for a while, I am actually looking forward to the next episode.' The *Daily Mail* ran the story *Robert Carlyle tipped to replace Time Lord David Tennant* in accordance with the odds of 2-1 offered by bookmaker William Hill, who explained, 'We get lots of calls from *Dr Who* enthusiasts who want to put bets on the next Time Lord. Robert Carlyle is currently the favourite but it changes all the time.' The actor concerned was quoted as saying, "Would I do it? Possibly." Also in the running according to *The Daily Telegraph* were Jason Statham (4-1), Alan Davies (9-2) and James Nesbitt (6-1).

- *Who will be the next Doctor Who?* asked Lucy Mangan in *The Guardian* on



Right:
Donna is forced to forget.

Tuesday 1 July as she considered names touted in the press, including Bill Nighy, Richard E Grant and Hugh Grant and presumed – correctly – that, having recorded the Christmas Special, Tennant wouldn't be leaving imminently. *The Daily Telegraph*'s Nicole Martin asked *Could a woman become the next Dr Who?*, adding Catherine Tate, Billie Piper and Amy Winehouse to the possible shortlist. The BBC News website invited questions for Russell T Davies, as did ITV1's *This Morning*.

- For the fourth time in 13 weeks, *Doctor Who* seized the *Radio Times* cover with a shot of Davros to promote *Journey's End*. Editor Gill Hudson rhapsodised about her favourite moments of the series and launched a competition to win the Davros mask seen in the magazine's photoshoot, and offered a double-sided poster of Davros and his creations. *Never Mind the Daleks! Here's Davros!* began an eight-page slice of *Doctor Who Watch* with a set report from Benjamin Cook, an interview with Julian Bleach from Nick Griffiths, and an extensive look at Millennium's creations in *The Man Behind the Masks* from Neill Gorton. The instalment was both Pick of the Day and Drama of the Week, although Alison Graham had to admit to a lack of preview DVD and could only offer, 'Prepare to be gripped.' On the *Feedback* page, David Smith of Bristol suggested that the series could no longer keep storylines secret, citing elements such as Billie Piper's departure and return, and Kylie Minogue's appearance as being heralded in the press, and adding, 'Some of us still like to be surprised by storylines.'



Above: *Radio Times*' coverage of the 2008 series finale.

- On Tuesday night, Catherine Tate recorded an appearance on *The Graham Norton Show* at London Studios for transmission on the Thursday evening on BBC Two.

- Andrew Pettie of *The Daily Telegraph* offered an extensive piece on *Reinventing Davros* on Thursday 3 July, with comments from Neill Gorton and Peter McKinstry. *The Daily Telegraph* also ran a feature – *Dr Who profile: Britain's favourite alien* – summarising the show's history and rebranding, with Davies commenting, "We've set it up in such a way that it should be around for 20 to 30 years yet."

- On Friday 4 July, the *Liverpool Echo* ran the story, *Liverpool actor David Morrissey could be next Doctor Who*, noting that the subject of its story 'refused to scotch rumours' that he could be replacing David Tennant in the TARDIS following his appearance in the Christmas Special – recorded in April – and had refused to comment on the idea when interviewed the previous night by Janice Long at the Unity Theatre. In the *Daily Mail*, Quentin Letts ruminated on the

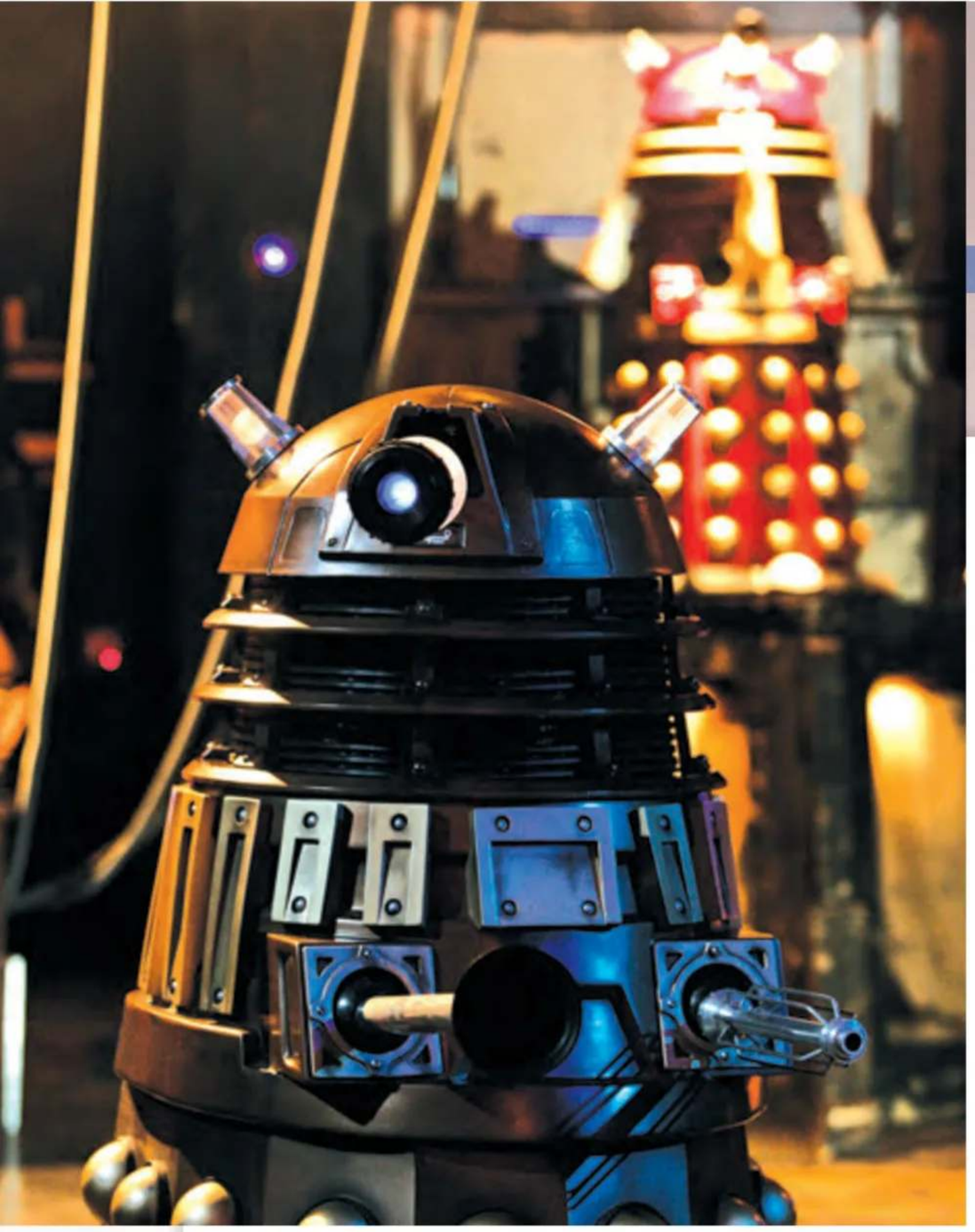
position of David Tennant amid his predecessors on the series in *Who's the greatest?*. Former *Newsround* reporter turned BBC News entertainment correspondent Lizo Mzimba discussed how confidentiality agreements had maintained the secrecy of the climax in *Keeping the secrets of Doctor Who* at BBC News, and interviewed Russell T Davies, Freema Agyeman and Caitlin Moran of *The Times* for a report in the 6pm *BBC News*. This featured an exclusive clip from *Journey's End* of Captain Jack's body being disposed of by the Daleks, and saw Mzimba with the tape which had arrived at the Broadcast Centre that afternoon and which was kept under lock and key.

- Answering questions on the BBC News website, Davies told Fiona Pryor of his successor, "I think Steven [Moffat]'s more than his own man. He doesn't need me at all. I won't write for it in the future. I'm done with it." The July edition of *What's On Stage* magazine carried a shot of the Doctor and Donna on its cover to emphasise that both David Tennant and Catherine Tate were shortly to appear in the theatre; Tennant would début as Hamlet at Stratford-upon-Avon from Thursday 24 July while Tate would be appearing as Michelle in the comedy *Under the Blue Sky* at the Duke of York Theatre from Friday 25 July.

- Phil Collinson was interviewed on the *Breakfast* show on BBC Radio 5Live before 8am, along with comments from young viewers, and Nicky Campbell and Shelagh Fogarty attempting to find out if Tennant was staying for the next series and discussing the show's wide-ranging appeal. After 8am on ITV1's *GMTV*, Sylvester McCoy – who played the Seventh Doctor from 1987 to 1989 and in the 1996 TV Movie [see Volume 47] – talked about the phenomenon of the series. Around 9am, Agyeman spoke to Susanna Reid and Charlie Stayt on BBC One's *Breakfast*, resisting the questions about the following day's instalment, which could only be trailed with two clips from *The Stolen Earth*. Russell T Davies appeared to answer viewers' questions from around the world at 11am on ITV1's *This Morning*, speaking to Phillip Schofield and Ruth Langsford. Many questions related to the Doctor's regeneration and the limited number of them, with Davies quipping that he was sure "the magic crystal of Zog" would



Below: Rose watches on in horror as Davros and the Daleks prepare to destroy reality.



Left:
"Exterminate!"

resolve this at an appropriate point in the future.

- Numerous other broadcasts during the day covered the next day's episode, from a discussion on *Richard & Judy* on Channel 4 to comments from fan-comedian Mitch Benn on Radio 4's *The Now Show*. A double bill of *Turn Left* and *The Stolen Earth* was scheduled on BBC Three that night, with a different, longer *Cut Down* version of *Friends and Foe* from 9.40pm to 10pm.

- The day of the 2008 series finale's transmission found Caitlin Moran in *The Times* ruminating on how she had been sucked into the sub-culture of the series as she speculated on David Tennant's successor in *Think outside the Tardis: who he, the new Doctor Who?* while Andrew Billen speculated *Has time finally run out for coolest man on TV?*. On Radio 2, Tim Smith invited listeners to suggest who could be the next Doctor on his morning show. On BBC One, *Breakfast* featured *Doctor Who* at 9.50am with comments about the high levels of interest coming from *Doctor Who Adventures* editor Moray Laing and *Doctor Who* Appreciation Society co-ordinator Karen Davies. The *South Wales Echo* noted that 'anxious sci-fi fans jammed phone lines across the country last Saturday' attempting to phone the Doctor.

- In the *Daily Mirror*, Russell T Davies spoke to Mark Jefferies about the series' future beyond David Tennant in *Master Behind Dr Who*, commenting, "I love David and he is brilliant... I was 11 when Jon Pertwee left and it broke my heart. But then along came Tom and he was just spectacular in it, so I suspect that will happen again..." Of *Journey's End*, he revealed, "There are probably about 10 of us who have watched it – including David... and Catherine Tate... The controller of BBC One has not even seen it, or the head of drama, because it's been locked away. But I have seen it about 15 times... And I will be watching it on Saturday night at home in Manchester with my boyfriend."

- *Journey's End* was scheduled from 6.40pm to 7.45pm, while ITV1 scheduled the film *Kindergarten Cop*. *Doctor Who* attracted the largest average viewing audience of the night with three times ITV1's audience. Again, the Appreciation Index was a remarkable 91, and – for the first time in its 45-year history – *Doctor Who* was the top-rated television programme of the week, with even more than the predicted 10 million viewers tuning in. The broadcast was also shown to attendees of the Pride London



Above: "This is my ultimate victory! The destruction of reality itself!"

08 @ Central London celebrations in Trafalgar Square where it was introduced by Freema Agyeman.

- BBC Three's *Doctor Who Confidential – End of an Era* – ran from 7.45pm to 8.30pm, and gained its highest-ever BBC Three audience of one and a half million, the most-watched non-terrestrial show of the week. *Tennant still Doctor after finale* announced the BBC News website at 8.42pm, noting that David could return for the next series in 2010, with Gillane Seaborne, series producer of *Doctor Who Confidential*, explaining about the 'regeneration' in the finale.

- The next day *The Daily Telegraph*'s Chris Hastings described the finale as 'one of the most ambitious episodes in the show's 45-year history' while his colleague John Preston emphasised that *Doctor Who* 'served up a lot more than mere excitement' and commended 'Catherine Tate's excellent Donna'. Meanwhile Andrew Johnson of *The Independent* speculated on how long David Tennant would remain in *Doctor Two*, with the BBC confirming that no actor had been signed to star in the 2010 run. Andrew Billen of *The Times* gave the episode five stars in *When more isn't less* declaring that Russell T Davies 'did not sell us short in a spectacular finale'. The *Sunday Express* saw David Stephenson reiterate Tennant's position as the 'coolest person on TV' with a source confirming, 'David has definitely signed to play Doctor Who in three [sic] Specials which will be shown next year. There will also be a Christmas Special this year.'

- *Journey's End* was repeated at 7.30pm on Sunday night, gaining the greatest non-terrestrial audience of the day, along with a 25-minute version of *End of an Era* as *Doctor Who Confidential Cut Down* from 8.35pm, also repeated at 4.10am. Between these screenings, BBC7 carried the extended podcast commentary – featuring Phil Collinson and Julie Gardner (recorded Thursday 12 June) – from midnight to 1am.

- The initial BBC Three run ended on Friday 11 July with *Journey's End* at 8.30pm and a repeat of the *Cut Down* at 9.35pm (and again at 4.15am). A double bill of *The Stolen Earth* and *Journey's End* was scheduled on BBC One from 5.35pm on the afternoon of Sunday 13 July, attracting over two million viewers.

- A year had passed since *Voyage of the Damned* had gone before the cameras in Cardiff. Phil Collinson was now installed in his new role at BBC

Manchester, noting on the podcast of his four years on *Doctor Who*, "It's been a huge journey. An enormous life-altering experience. I don't think I'll ever get over it."

- David Tennant and Catherine Tate were now in rehearsals for their stage projects, and while the former would be back at Upper Boat in January 2008, the same was not true for the latter. "I've done this job for eight months and it was so daunting when I first got here to think of being away for eight months... and now I can't believe it's gone so quickly and I'll be really bereft once it dawns on me that it's finished. I've just loved it," she told *Confidential*.

- The scripts for both episodes were made available to download in January 2010. *The Stolen Earth* and *Journey's End* formed part of the BFI's *Doctor Who at 50* season celebrating the series' golden anniversary in 2013. These were screened at the BFI Southbank at 2pm on Sunday 29 September in a session augmented by a panel discussion featuring David Tennant, Catherine Tate, Graeme Harper and Phil Collinson. BBC America also created an omnibus edition of the two episodes which was screened as part of its anniversary schedule on Sunday 27 October.

- "The more you emphasise the lonely Doctor, the more you come back to what the heart of the series is: a man travelling time and space in a box," noted Russell T Davies on *Confidential* of the status quo at the end of the series, which had again been a colossal hit with television audiences. "When you get kids in playgrounds talking about your story, about who's going to live and who's going to die, then I consider that a job well done," he told *BBC News*. "That's interactive television. That's what it's all about."



Below:
"Do you like my gun?"

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Stolen Earth	Saturday 28 June 2008	7.10pm-8.00pm	BBC One	45'39"	8.78M (2nd)	91
Journey's End	Saturday 5 July 2008	6.40pm-7.45pm	BBC One	63'04"	10.57M (1st)	91

REPEAT TRANSMISSIONS

The Stolen Earth	Sunday 13 July 2008	5.35pm-6.25pm	BBC One	45'39"	1.6M (-)	91
Journey's End	Sunday 13 July 2008	6.25pm-7.30pm	BBC One	63'04"	2.7M (-)	90

Merchandise

Right:
Behind-the-scenes on the DVD extras.

The Stolen Earth and *Journey's End* were included on *The Complete Fourth Series* DVD/Blu-ray box set, released by BBC Worldwide in November 2008. Box sets sold at HMV had an exclusive cover, meanwhile *play.com* offered five postcards free with the set: Davros, three Daleks, Donna and the Doctor, the Doctor, and a group shot of all the Doctor's companions and friends. Special features on *The Complete Fourth Series* included: *David Tennant's Video Diary* (15'44"); *The Journey (So Far)* (a 30'56" documentary charting the return of *Doctor Who* in 2005 up to the 2008 series finale, featuring interviews with Russell T Davies, David Tennant, Phil Collinson and Julie Gardner); teasers featuring the Daleks and trailers for both episodes; audio commentaries for *The Stolen Earth* (with David Tennant,

Below:
The story has been released on several DVD collections.













Russell T Davies and Julie Gardner) and *Journey's End* (with David Tennant, Catherine Tate and Russell T Davies); the corresponding cutdown versions of *Doctor Who Confidential* and deleted scenes from *Journey's End* plus the unused ending. This set was reissued as part of *Doctor Who: The Complete Series 1-4* in October 2009 and as *Doctor Who: The Complete Fourth Series* in August 2014.

Box sets

The Stolen Earth and *Journey's End* were also included on *The Dalek Collection* BBC DVD and Blu-ray box set, released in October 2009 and on 2|entertain's DVD/Blu-ray set *The Monster Collection: Davros* in September 2013.

Both published in January 2010, issue 27 of GE Fabbri's *Doctor Who – DVD Files* included *The Stolen Earth* and issue 28 included *Journey's End*.

Murray Gold's incidental music for the two-parter was included on Silva Screen's CD *Doctor Who: Original Television Soundtrack: Series 4* released in November 2008. The tracks were: *Davros, The Dark and Endless Dalek Night, A Pressing Need to Save the World, Hanging on the Tablaphone* and *Song of Freedom*. The track *Song of Freedom* was also available on the four- and 11-disc editions of *Doctor Who: The 50th Anniversary Collection*, a soundtrack set released by Silva Screen in December 2013 and September 2014 respectively.

A *Stolen Earth* set of 5" action figures – Davros, the Doctor, the Supreme Dalek and the Crucible Dalek – was available from Character Options in September 2009. In June 2006 a two-figure Tenth Doctor and Dalek set was available exclusive to Toys R Us. In February 2014, issue 13 of Eaglemoss' *Doctor Who Figurine Collection* came with a figurine of the Supreme Dalek. In August 2017, issue 104 included a Dalek Caan figurine. In early 2018, Warlord Games released a 'Maximum Extermination' miniature pack for the *Into the Time Vortex* combat game, featuring the Supreme Dalek as seen in *The Stolen Earth/Journey's End*.

In 2008 The Stamp Centre issued covers for *The Stolen Earth*. A limited number of 1,000 copies were signed by Gareth David-Lloyd. ■

Left: Character Options' *Stolen Earth* set.



Below: Eaglemoss' figurines of the Supreme Dalek and Dalek Caan.

THE STOLEN EARTH / JOURNEY'S END

STORY



'DAVID TENNANT PROMISED THAT THE SEASON FINALE WOULD BE THE "BIGGEST, BOLDEST, MADDEST, SADDEST, MOST EXCITING STORY WE'VE EVER DONE".'

Cast and credits

CAST

David Tennant The Doctor
Catherine Tate Donna Noble
Freema Agyeman Martha Jones
John Barrowman Captain Jack Harkness
with
Elisabeth Sladen Sarah Jane Smith
and
Billie Piper Rose Tyler
with
Penelope Wilton Harriet Jones [1][1]
Noel Clarke Mickey Smith [2]
Camile Coduri Jackie Tyler [2]
Adjoa Andoh Francine Jones
Eve Myles Gwen Cooper
Gareth David-Lloyd Ianto Jones
Thomas Knight Luke Smith
Bernard Cribbins Wilfred Mott
Jacqueline King Sylvia Noble
Julian Bleach Davros



Michael Brandon General Sanchez [1]
Andrea Harris Suzanne [1]
Lachele Carl Trinity Wells [1]
Richard Dawkins Himself [1]
Paul O'Grady Himself [1]
Marcus Cunningham Drunk Man [1]
Jason Mohammad Newsreader [1]
Paul Kasey Judoon [1]
Kelly Hunter Shadow Architect [1]
Amy Beth Hayes Albino Servant [1]
Gary Milner Scared Man [1][1]
Valda Aviks German Woman [2][1]
Shobu Kapoor Scared Woman [2][1]
Elizabeth Tan Chinese Woman [2][1]
Michael Price Liberian Man [2][1]
Barnaby Edwards[2], **Nicholas Pegg**[2], **David Hankinson, Anthony Spargo** ... Dalek Operators[1]
Nicholas Briggs Dalek Voice[1]
John Leeson Voice of K-9 [2][1]
Alexander Armstrong Voice of Mr Smith[3]

[1] Not credited in *Radio Times*
[2] Erroneously billed as Barney Edwards and Nick Pegg
[3] Not credited in *Radio Times* for *The Stolen Earth*

Left: A Dalek-encased human.

UNCREDITED

Andrew Bullivant Milkman
Nathan Williams, Mike Freeman, David Creed, Natalie James, Danielle Saunders, Sean Saye UNIT Soldiers[4]
Martine Bavetta, Natascha Motee, Natalie Danks Smith, Michael Bouhdlen, Becky Jones, Michelle Stone UNIT Workers[4]
Joshua Hughes Double for Luke Smith
Bernie Hodges, Sam Walsh, Kee Ming Wong, Kadeem Sinclair, Claire Cattrall, Susan Cecil, Jon Cecil, Gary Devonish, Ling Cheung, Ruth Webb Neighbours
Daniel Radbourne Teenager



Above:
The crew prepares a trio of Daleks.

Robert Quinn, Joe Malik, Gemma Hobbs Public
Ollie Bryan, Alex Lucas Looters
Andrew Reynolds, Nick Madge, Kristin Elharti, Nathan Whittaker, Rupert Randle, Laura Savickas, Amy Woodsend, Sonya Hardy, Victoria Akers, Laura Aberdeen, Lucy Harvey, Matthew Cox, John Sinclair, David Ulett, David Mullaney, Timothy Driscoll, Michael Williams, Adrian Walker, Deita Hubbard, Marcus Maggio, Alphonso Archer, Anne Lyken Garner, Dave James, Kadeem Sinclair Panicked Public
Rachael, Hayley Jones Albino Servants
Ruari Mears, Adam Sweet, Richard Tunesi, Jon Davey, Andy Jones Judoon
Nicholas Briggs Judoon Voice
Ethan Smith Scared Man's Son (Simon)
Jennifer Faubel Scared Man's Wife (Laura)
Matthew Caan, Megan Gwen Davies, Leilah Hughes, Aimee Herbert, Shaheen Jafargholi, Carys Williams, Louis Morgan, Emily Morgan, Alexandra Beatty Children
Thomas Rosser, Will James, Robin March, Tracy Scott, Nick Rogers, Carolyn Jolliffe, Rhys Thomas Oxenham, Tosin Aikomo, Sue Weston, Louise Jeffrey, Clayton Planter, Paul Burling, Tom Coppin, Brian Bowen, Oliver Hopkins, Nadia Teer, Carlisle Antonia, Oliver Tommy, Natalie Dimeo, Dertinder Regazzoli, Meryle Buxton, Kwesi Gepi Attee, Melanie Allen, Simone Bennett, Rahana Davis, Chris Shalders, Christopher Finch, Chris Lee, Jim Fox, Paul Fullerton, Rachel Bright, Rita Birchall, Chloe Hallinan, Sally Miller, Channon Jacobs, Abigail Creel, Rhianwen Bailey, Ikay Agu, Taylan Anar, Alison Ball, Nicola Bates, Max Cahn, Daniella Cheung, Levi Crosdale, Nikola Derewicz, Matthew Doman, Abdelmajid Elharti, Amie Elharti, Kay Garrod, Jocelyn Guy, Jeremy Harvey, Ceri Hopkins, Christopher Hoskins, Dion Jackson, Tat Wa Lay, James Mustoe, Ian Newbury, Marina Penhallurick, Nick Pree, Christian Rae, Peter Sheward, Bianca Cochrane, Gemma Cooke, Amiee Dewitt, Carol Ann

Firmin, Jaleelah Galbraith, Matthew Harries, James Hyett, Hazel Robinson, Michael Stewart, Hannah Warren, Dominik Sacchetti Hostages
Abbi Collins Double for Sarah Jane Smith
Anita Love German woman (OOV)
Toni Rice Double for Rose Tyler
Gethin Jones Dalek Operator
Colum Sanson-Regan Double for The Doctor
Sarah Franzi Stunt Double for Donna Noble
Ollie Cullen Double for The Doctor
Ruari Mears, Matt Doman Uncredited[5]
Nicholas Wilkes, Paul Ganney, Paul Sparrowham, Nicholas Cater, Daryl Adock, Lindsay Hollingsworth, Jane S.R. Hyte-Hunt, Nicole Casey, Holly Cracknell, Hannah Welch Crowd ADR

[4] inc Jalandra, Wikowsky, DaCosta, Pte T Dawson
[5] Omitted from final edit

CREDITS

Written by Russell T Davies
Produced by Phil Collinson
Directed by Graeme Harper
Daleks created by Terry Nation
K-9 created by Bob Baker & Dave Martin
1st Assistant Director: Simon Morris
[uncredited: Sarah Davies, Nick Britz [2]]
2nd Assistant Director: Jennie Fava
3rd Assistant Director: Sarah Davies
[uncredited: Heddi Joy Taylor [2]]
Location Manager: Gareth Skelding
Production Co-ordinator: Jess van Niekerk
Asst Prod Co-ordinator: Debi Griffiths [2]
Continuity: Non Eleri Hughes
Script Editor: Lindsey Alford
Camera Operators: Roger Pearce, Rory Taylor
[uncredited: Joe Russell]
Focus Puller: Steve Rees
[uncredited: Jamie Southcott, Penny Shipton [2]]
Grip: John Robinson
[uncredited: James Holloway [2], Alan Hughes]
Boom Operator: Jeff Welch
[uncredited: Bryn Thomas, James Drummond [2]]
Gaffer: Mark Hutchings
[uncredited: Clive Johnson [2], John Cox, John Budd [2]]
Best Boy: Peter Chester
Stunt Co-ordinator: Abbi Collins
Choreographer: Ailsa Berk
Chief Supervising Art Director: Stephen Nicholas
Art Dept Production Manager: Jonathan Allison
Supervising Art Director: Arwel Wyn Jones
Associate Designer: James North
Art Dept Co-ordinator: Amy Pope
Set Decorator: Julian Luxton
Props Buyer: Adrian Anscombe
Standby Art Director: Nick Murray
[uncredited: Ciaran Thompson [2], Paul Jones]
Design Assistant: Peter McKinstry
[1; uncredited on 2], Al Roberts [2; uncredited on 1] [uncredited: Sarah Payne]
Storyboard Artist: Shaun Williams
[1; uncredited on 2]
Graphic Artist: Christina Tom [2]
Standby Props: Phill Shellard, Jackson Pope
[2; uncredited on 1]
Standby Carpenter: Will Pope [1; uncredited on 2]
[uncredited: Paul Beans [2]]



Below: Catherine Tate hides behind clapperboards while she composes herself for the next scene.

THE STOLEN EARTH / JOURNEY'S END

STORY 198

Standby Rigger: Keith Freeman [2; uncredited on 1]
Standby Painter: Julia Challis [2; uncredited on 1]
[uncredited: Ellen Woods]
Property Master: Paul Aitken [1; uncredited on 2], Phil Lyons [2; uncredited on 1]
Senior Props Maker: Penny Howarth [1]
[uncredited: Barry Jones]
Construction Manager: Matthew Hywel-Davies
Graphics: BBC Wales Graphics
Costume Supervisor: Lindsay Bonaccorsi
Assistant Costume Designer: Rose Goodhart
Costume Assistants: Barbara Harrington, Louise Martin [uncredited: Andi Mears, Gemma Evans, Amy Clarke, Maria Franchi [2], Maire Jones [2]]
Make-up Artists: Pam Mullins, Steve Smith, John Munro [uncredited: Morag Smith [1], Cathy Davies [1], Kate Roberts [2]]
Casting Associate: Andy Brierley
[uncredited: Amy Rogers]
VFX Editor: Ceres Doyle
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Prod Co-ordinator: Marie Brown
SFX Co-ordinator: Ben Ashmore
SFX Supervisor: Danny Hargreaves
Prosthetics Designer: Neill Gorton
Prosthetics Supervisor: Rob Mayor
On Line Editor: Mark Bright [1], Matthew Clarke [2; uncredited on 1]
Colourist: Mick Vincent
3D Artists: Jean-Claude Deguara, Nicolas Hernandez, Nick Webber [1; uncredited on 2], Andy Guest [1; uncredited on 2], Serena Cacciato [1; uncredited on 2], Matt McKinney [2; uncredited on 1], Jeff North [2; uncredited

Right:
Dalek action.







Above: Julian Bleach prepares for a scene as Davros.

on 1], Dave Levy [2; uncredited on 1], Will Pryor [2; uncredited on 1], [uncredited: Jean-Yves Audouard, Bruce Magroune]

2D Artists: Sara Bennett, Bryan Bartlett [1; uncredited on 2], Greg Spencer [1; uncredited on 2], Arianna Lago [1; uncredited on 2], Russell Horth [2; uncredited on 1], Adrian Cirulli [2; uncredited on 1] [uncredited: Murray Barber, Julie Nixon [2], Lyndall Spagnoletti [2], Joe Courtis [2], Michael Harrison [2]].

Matte Painters: Simon Wicker, David Early [uncredited: Alex Fort]

VFX Co-ordinator: Rebecca Johnson [1; uncredited on 2], Jenna Powell [2; uncredited on 1]

On Set VFX Supervisor: Tim Barter

Dubbing Mixer: Tim Ricketts

Supervising Sound Editor: Paul McFadden

Sound Editor: Doug Sinclair

Sound FX Editor: Paul Jefferies

With thanks to the BBC National Orchestra of Wales

Original Theme Music: Ron Grainer

Casting Director: Andy Pryor CDG

Production Executive: Julie Scott

Production Accountant: Oliver Ager

Sound Recordist: Julian Howarth [uncredited: Jeff Matthews [2]]

Costume Designer: Louise Page

Make-Up Designer: Barbara Southcott

Music: Murray Gold

Visual Effects: The Mill

Visual FX Producers: Will Cohen [1; uncredited on 2], Marie Jones [2; uncredited on 1]

Visual FX Supervisor: Dave Houghton

Special Effects: Any Effects

Prosthetics: Millennium FX

Editor: Will Oswald

Production Designer: Edward Thomas

Director of Photography: Ernie Vincze BSC [uncredited: Rory Taylor]

Production Manager: Peter Bennett [uncredited: Catrin Defis [2]]

Executive Producers: Russell T Davies, Julie Gardner

BBC Wales

bbc.co.uk/doctorwho

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Below: Dancing Judoon.





Profile

PENELOPE WILTON
Harriet Jones

Born Penelope Alice Wilton on 3 June 1946 in Yorkshire seaside town Scarborough, father Clifford was a businessman while mother Alice Travers was a dancer and actress. Alice's siblings Bill and Linden Travers were also successful actors. Penelope and sisters Rosemary and Lindy attended La Sagesse convent school in Jesmond, Newcastle, before boarding at Oak Hall School, Surrey, with Penelope overcoming dyslexia.

Trained at London's Drama Centre from 1965-8, Wilton's career began at Nottingham Playhouse in late 1968, with work ranging from Christmas show *The Dandy Lion* (1969/70) to a witch in *Macbeth* (1969) and, notably, Cordelia in Jonathan Miller's *King Lear* (1969).

Their production of *Widowers' Houses* transferred to London's Royal Court in April 1970, then *The Philanthropist* (1970, Mayfair Theatre/Royal Court) went to Broadway in 1971. Further rep stints came at Edinburgh Lyceum, Guildford's Yvonne Arnaud and Bristol Old Vic.

Her television début arrived in *Thirty-Minute Theatre* play *The Editor Regrets* (broadcast 27 November 1970), soon appearing in another entry *An Affair of Honour* (31 January 1972). She featured in *Mrs Warren's Profession* (1972), costume serial *The Song of Songs* (1973), played four different sisters in serial *The Pearcross Girls* (1973) and was Regan in Jonathan Miller's television play *King Lear* (1975).

On stage in the original run of Alan Ayckbourn's *The Norman Conquests* (1974, Greenwich Theatre), she later starred in its 1977 TV adaptation. Further TV plays included *The Widowing of Mrs Holroyd* (1976), *Able's Will* (1977), *Play for Today* entries *Pasmore* (1980) and *Country* (1981), plus the BBC Shakespeare *Othello* (1981).

Her stage career flourished with National Theatre productions *Plunder* (1976), *The*

Philanderer (1978/9), *Betrayal* (1979), *Othello* (1980), *Sisterly Feelings* (1981), *Major Barbara* (1982), *Travelling Time* (1987) and *Piano* (1990), winning the Critics' Circle Best Actress award as Beatrice in *Much Ado About Nothing* (1981), and nominated for Best Actress Olivier awards for *Man and Superman* (1981) and *The Secret Rapture* (1988).

TV success came as Ann, wife of the anally retentive Martin (Richard Briers), in sitcom *Ever Decreasing Circles* (1984-7, 1989). A lead role in less well-remembered comedy *Screaming* (1992) followed.

She read on *Jackanory* (1984/9/91), while other TV included *The Monocled Mutineer* (1986), *C.A.T.S. Eyes* (1986) and *The Borrowers* (1992/3). She starred in Alan Bennett's *Talking Heads* monologue *Nights in the Gardens of Spain* (1998), while costume dramas included *Wives and Daughters* (1999) and *Victoria and Albert* (2001).

Movie appearances included *The French Lieutenant's Woman* (1981), *Clockwise* (1986) and *Cry Freedom* (1987). Her film career really blossomed a decade later with *Iris* (2001), *Calendar Girls* (2003), *Shaun of the Dead* (2004), *Pride & Prejudice* (2005) and *The History Boys* (2006).

Playing Bob's mother Monica in Russell T Davies' ITV drama *Bob & Rose* (2001) led to *Doctor Who*, with Davies writing Harriet Jones, MP for Flydale North, especially for her for *Aliens of London/World War Three* [2005 – see Volume 49]. Jones was elevated to Prime Minister for *The Christmas Invasion* [2005 – see Volume 51] before returning to face extermination in one of many cameos made in *The Stolen Earth*.

Wilton starred in thriller *Five Days* (2007), as Mary in modern-day Easter adaptation *The Passion* (2008), *Marple* (2009), *My Family* (2010), costume drama *South Riding* (2011), Radio 4 comedy *North by Northamptonshire* (2010-12) and Ann Summers drama *Brief Encounters* (2016). Her role as Isobel Crawley in *Downtown Abbey* (2010-15) won her three Screen Actors Guild awards.

Film successes included *The Best Exotic Marigold Hotel* (2011) and its 2015 sequel, playing the Queen in *The BFG* (2016) and *The Guernsey Literary & Potato Peel Pie Society* (2018).

Acclaimed as Madame Ranyevskaya in Royal Shakespeare Company production *The Cherry Orchard* (1995-7, Stratford/Noel Coward Theatre, London/tour), she earned Olivier Best Actress nominations for *The Deep Blue Sea* (1993, Almeida/Apollo; aired on TV 1994), *John Gabriel Borkman* (2007, Donmar) and *The Chalk Garden* (2008, Donmar), winning for *Taken at Midnight* (2014/15, Haymarket Theatre Royal).

Having met in *Bloomsbury* (1974, Phoenix, London), she married actor Daniel Massey in 1975. Daughter Alice, born 1977, became a theatre manager. Massey divorced Wilton in 1984 and married her sister Lindy.

Wilton was married to actor Ian Holm from 1991-2001, and they appeared together in *The Borrowers* and on stage in *Moonlight* (1993, Almeida/Comedy Theatre), *The Deep Blue Sea* and Pinter's *Landscape* (1994, Dublin Gate/National Theatre).

Awarded an OBE in 2004, she became a dame in 2016. ■



Left:
As Ann in *Ever Decreasing Circles*.

The Specials

"Sometimes I think a Time Lord lives too long."

When David Tennant announced – live on television in late 2008 – that he would be leaving the role of the Doctor after a forthcoming series of Specials, the countdown began to what, at the time, was the most seismic shift in *Doctor Who*'s recent history. Viewers had barely got to know Christopher Eccleston's Doctor before finding out that his début season would also be his last, but Tennant was an established, popular, apparently unassailable lead. His decision to leave the show alongside the show's lead writer Russell T Davies led many to question whether the programme could possibly survive.

Immediately playing havoc with the rumour mill and viewers' expectations, the first Special, *The Next Doctor* [2008 – see page 80], is a tabloid headline in story form and a sign of a programme as keen to entertain outside of its storylines as much as within the episodes. Twenty-first century *Doctor Who* plays out in the media alongside its televised adventures and Davies, always a canny manipulator of the press, used this to his advantage. No longer could viewers rely on the information being fed to them; Davies had previously

The Specials

- *The Next Doctor*
- *Planet of the Dead* (see Volume 61)
- *The Waters of Mars* (see Volume 61)
- *The End of Time* (see Volume 62)

'THE FIRST SPECIAL, THE NEXT DOCTOR, IS A TABLOID HEADLINE IN STORY FORM.'

told *Doctor Who Magazine* that Donna would only ever be capable of being a one-off companion and that he was unlikely to bring back the Master. Both of these things turned out to be cheerful falsehoods used to misdirect news-hungry viewers. Now, with David Morrissey gamely obfuscating during TV interviews to promote the show that he had absolutely no intention of taking the lead on, column inches and school playgrounds became awash with speculation that perhaps Tennant was going sooner rather than later and that the next Time Lord would be played his Liverpudlian *Blackpool* co-star.



Right: Captain Adelaide Brooke challenges the Time Lord victorious in *The Waters of Mars*.

One-off sidekicks

As the more media savvy might have guessed, the premise of *The Next Doctor* is one big misdirection, with the identity of the ersatz Time Lord revealed relatively early in the episode. Rather than being the début of a new era for our hero, it is actually the story – giant Cyberman stomping over London aside – of a man finding himself again after a great emotional trauma. Jackson Lake is lost after the death of this wife at the hands of the Cybermen, but with the Doctor's help he learns to live again. In turn he offers the Doctor the opportunity to face up to his own losses and encourages him to rediscover his own empathy. But this is a Doctor whose enforced separation from his recent companions, Rose and Donna, has left huge emotional marks, and so for the year of Specials he finds himself with a series of one-off sidekicks.

After Jackson, the Doctor hooks up with the resourceful Lady Christina de Souza in *Planet of the Dead* [2009 – see Volume 61], who rather amusingly subverts the usual dynamic. Instead of deferring to the funny guy with the attitude and the gizmos, she takes control of the situation when a red London bus transports her and a disparate bevy of travellers to the planet San Helios. She's confident and resourceful and even has her own spade. She's also quite self possessed and bossy and speaks perfect French in response to his favourite refrain ("Allons-y"). As she says, they are perfect for each other, but he is too afraid of being hurt and lets her go: "People travel with me and I've lost them, lost them all. Never again."

The Doctor helps her, a thief, escape justice; after all he did steal the TARDIS and so feels some empathy for this hoity-toity thrill seeker. This contradiction of the just crusader siding with a criminal emphasises the flaws of our complex hero. For all his righteousness, he breaks rules and is attracted, even addicted, to danger. He benevolently recommends that Nathan and Barclay work in UNIT, but this recommendation will plunge two decent young men into a world of peril. The



Doctor's morality is blurry and difficult where the actions of the good guy can have appalling consequences.

This is no more evidenced than in the Doctor's encounter with Captain Adelaide Brooke in *The Waters of Mars* [2009 – see Volume 61]. On the surface she is very like the Doctor: a brave, stubborn, resourceful pathfinder. Unlike him, though, she is human and so can see the danger in what he has become – in breaking the rules of time to save her and her remaining crew he has jeopardised important future events. The "Time Lord victorious" is a dangerous thing. Brooke rightly takes umbrage with the idea that there are "little people" (the unimportant individuals he has a habit of saving) making the Doctor's benevolent acts seem like arrogant loftiness.

Appropriately enough, it is one of those "little people" who becomes the Doctor's companion for his last story, *The End of Time* [2009/10 – see Volume 62]. Wilfred Mott, the batty old ex-soldier, his eyes full of tears and his heart full of hope, turns out to be the ultimate cause of this Doctor's downfall. "Look at you – not remotely important," laments the Doctor as he resolves to sacrifice his current incarnation for the sake of an old man. And that's the point: in saving someone who, in the great scheme of the vast universe, is not important, the Doctor demonstrates why he is so special. Freeing Wilfred before he can be doused in radiation achieves nothing beyond what it does – the saving of an individual life.

But before his fateful encounter with Wilfred, the Doctor meets many more "little people". Aside from Lake, whose adventure with the Doctor reconnects him with himself, the Doctor is assisted in Victorian London by spunky sidekick Rosita who fulfils the time-honoured companion trick by punching the villainous Miss Hartigan in the face. The Doctor expresses his disapproval while being secretly delighted by the violent act: again highlighting an essential conflict within the series. The man of peace frequently needs violence to get him out of trouble: where there is light there is darkness. The reverse is true too, with



Below: *The Next Doctor*'s cold-hearted Miss Hartigan.



Above:
The Doctor teams up with Lady Christina de Souza in *Planet of the Dead*.

gimlet-eyed misandrist Miss Hartigan being the key to defeating the Cybermen after the Doctor confronts her with her own humanity. A small nugget of decency within the hate-filled woman is enough to destroy the emotionless, conformist aliens.

The idea that an individual human's soul – for want of a better word – might hold the key to defeating evil is prevalent throughout the Specials. In *Planet of the Dead* the Doctor is assisted by a bunch of supposedly ordinary humans, each of whom has a special attribute that contributes to their survival. This celebration of the "little people" invokes their sheer ordinariness – chops and gravy, unemployment, nights in front of the telly. Stranded on an alien vista of desiccated corpses, this disparate bunch stand as an example of plucky, indomitable humanity in T-shirts and cardigans facing a marauding horde of alien locusts. For all of his universal travels, consorting with Lords and Masters, the Doctor is an alien for whom the individual human is precious, and whose preciousness he harnesses for good.

The Waters of Mars brings us a base full of such plucky individuals. Part of the appeal of this perennial *Doctor Who* story structure is our emotional investment in characters we know might die at any moment. The ante is upped here by throwing in the idea that the Doctor knows that events on the base are inevitable and that there will be no survivors. The crew with whom he has been bantering are all, as far as he is concerned, already dead: the seasoned traveller knows this, but the man who cherishes individual lives cannot countenance it, even if that means facing up against time itself.

How appropriate then that, in the final story of this sequence, *The End of Time*, the Master uses the technology he hijacks to replace every single individual soul on Earth with himself. It's a palpable manifestation of the very opposite of what drives the Doctor. The Master – and this wiry, manic incarnation is very much the

flipside of a coin with the Tenth Doctor's face on it – wants to consume everyone where the Doctor wants to rescue them. By reducing everyone on Earth to just one person – the Master – the importance of our disparate nature as individuals is emphasised.

This signifies the last phase in the departure of the Tenth Doctor, an exit that has been both protracted and harrowing. He ends the sequence much like Jackson Lake begins it. Jackson discovers what it means to *not* be the Doctor, while our hero discovers the opposite. In between he has been vengeful, a righteous zealot who over reaches himself and so needs to be cleansed and reborn.

The Time Lord victorious

The danger at his core comes to a head during the unflinching *The Waters of Mars:* as horrific an installment of the programme as we've seen since its 2005 return. Never mind the dripping human cadavers stalking their former workmates and transforming them in a graphic and unsettling fashion. At the climax the Doctor here becomes the major threat, one who has to be vanquished by a brave and righteous act of self-sacrifice from the perceptive Captain Adelaide Brooke. On the surface the Doctor has done a good thing in saving those whom history has recorded as dead, and yet they aren't grateful: in fact they are frightened and appalled. The usual happy ending of a *Doctor Who* story is sullied by the fallout of his god-like actions. As Adelaide says: "No one should have that much power." The Time Lord victorious has become the embodiment of the very things that he fights. Adelaide kills herself in order to restore the timeline and the Doctor realises that he has gone too far but even then, having seen the Ood beckoning him, resists his call to death. However he, and the audience, know that this death is inevitable.

The show itself, and the media brouhaha that surrounded it, rightly built the Tenth Doctor's exit up as a major event, one that would precede the biggest top-to-bottom (but mostly top) shake-up of personnel in the show's history. Viewers could reasonably have expected the Doctor to be shot down in a blaze of glory, perishing in battle and saving millions of lives. How typical of this inventive and surprising period of the show's history then, that after the bang at the climax of *The End of Time* the Doctor still stands, only to fall after a whimper at the coda.

"He will knock four times," warned psychic Carmen in *Planet of the Dead*, and so he does. Wilfred Mott's tentative tapping of the glass of the booth in which he is trapped heralds the exit of the latest incarnation of the Doctor. It is a moment of deliberate bathos that grounds all of the heroic posturing of the previous two hours and so is even more touching than any heroic last stand might have been.

That said, the manner of this Doctor's departure isn't entirely unprecedented. The Third Doctor's end was an equally



Below: "He will knock four times..."



Above: Wilf is trapped inside the nuclear bolt.

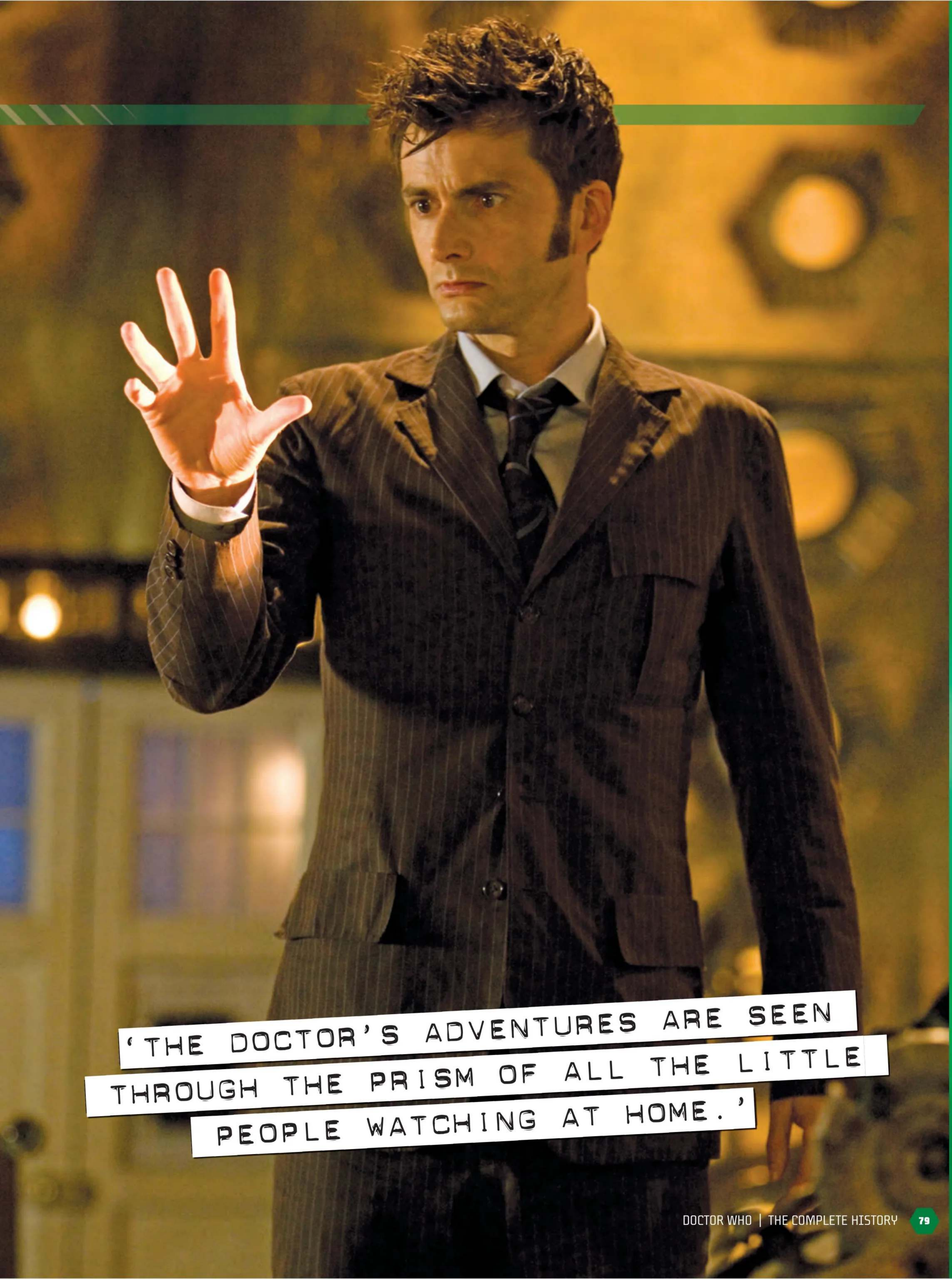
morally apt finale, punishing our hero for his acquisitiveness and arrogance, cleansing him of his sins to have him reborn anew. The Fourth Doctor enjoyed a series of greatest hits before and after his plummet from a radar telescope in *Logopolis* [1981 – see Volume 33]. He may not have had time to attend a book signing or clobber a Sontaran like the Tenth, but he did muster a couple of clip sequences of favoured adversaries and companions before his transformation. The Fifth Doctor essentially sacrificed his life to save Peri, the crusading Time Lord bowing out because of the preciousness of a single life. And the Second Doctor departed after a less-than-happy reunion with his own people. The Tenth Doctor's departure has elements of all of these and also ties together strands that have been weaved throughout the Russell T Davies era of the show.

Wilfred is revealed to have been a constant returnee to this Doctor's timeline for a reason, the drumming in the Master's head resonates right to the end of the series, and the Doctor's search for his own people comes to a tragic end. The Master's wife returns briefly, as do the Ood, and before the Doctor regenerates he ticks off a checklist of the good and faithful from his era, an acknowledgement perhaps that this has been a golden age for the show: a time when on-screen quality and off-screen acclaim were in perfect symbiosis.

The little people

Self-reflection aside, there are consistent reminders that these Specials are part of a larger tapestry too. In *The Next Doctor* we see, for the first time since the show returned in 2005, moving footage of previous Doctors, who had been hitherto hinted at and seen as drawings – in the pages of John Smith's journals in *Human Nature/The Family of Blood* [2007 – see Volume 56]. Another call back to that adventure takes the form of a fob watch that leads the Doctor to suspect – incorrectly – that Jackson Lake may be a future incarnation whose memories are lost. UNIT, the paramilitary organisation that first appeared in 1968, returns in *Planet of the Dead*, and bring with them a suggestion of the Doctor's illustrious history as saviour of the Earth, and references to the show's past abound.

The programme also exists within the period that it was made – Lady Christina's father lost all his money by investing in the Icelandic banks, while Donna and her family are hoping that President Obama will lead the world out of the recession. The Doctor travels through space and time and all over the universe but his adventures are seen through the prism of all the little people watching at home. They are the very people – any single one of them – for whom he would sacrifice his own life. And so he does. ■



'THE DOCTOR'S ADVENTURES ARE SEEN THROUGH THE PRISM OF ALL THE LITTLE PEOPLE WATCHING AT HOME.'



THE NEXT DOCTOR

STORY 199

London, 1851, and the Doctor arrives in time for Christmas. Cybermen lurk in the dark streets, but for once, the Time Lord isn't needed. A mysterious stranger claiming to be the Doctor is already on the case. "Allons-y!"



THE NEXT DOCTOR

STORY 199

'THE EPISODE PLAYS WITH OUR EXPECTATIONS.'

Introduction

One of the earliest precepts introduced in *Doctor Who* was that you couldn't change history. Whenever the Doctor and his companions travelled into the past he made it very clear that they mustn't interfere. This rule didn't seem to apply to the future, however, which is odd – even the future is history to subsequent generations. Of course, what made the past different is foreknowledge. This rule boils down to it being inadvisable to use what you know to change established history. Whatever time period the TARDIS lands in, the time travellers become part of events.

The Next Doctor turns all of this on its head. It allowed the past to be rewritten in quite a conspicuous way. It treated an escapade in Victorian London as no different to one that is set in the present day or the future. The CyberKing – a type of spaceship-cum-cyber-processing-plant – strode across London for all to see. Surely everyone in other stories set between 1851 and the modern day would have heard about this event?

A simple solution to this is to say, as extraordinary as it may seem, for some undisclosed reason, they haven't. It's also been suggested, however, that the mystery of the CyberKing is one of those things that got swallowed up by the crack in time seen in the 2010 series.

However you explain it away, it is in keeping with the rest of the episode which plays with our expectations.

Obviously, there is the mystery of the other Doctor that the Tenth Doctor meets when he arrives in Victorian London. It also begins the process of blurring the lines between the Cybus Industries Cybermen created in the parallel world in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and those that originated in our own universe.



Above: The Doctor shakes hands with Jackson Lake.

While the Cybermen in *The Next Doctor* are very explicitly said to have travelled through the void from that other reality, subsequent stories would use the same design, without its origin being so clear cut. Eventually we would see Cybus-style Cybermen on the Mondasian colony ship in *The Doctor Falls* [2017 – see Volume 89], an example of what the Doctor called parallel evolution.

The Next Doctor is a good example of necessity being the mother of invention, with apparent knots in the series' dense continuity giving rise to some very clever rationalisations. ■

STORY

The TARDIS lands in London, on Christmas Eve, 1851. The Doctor emerges and hears someone calling for him. It's a young woman called Rosita, but she was calling for *another* Doctor. [1]

The 'next' Doctor has been hunting a creature that has been given a primitive cyber-conversion. The next Doctor ropes it, and it ends up pulling both Doctors through a warehouse. They are only saved when Rosita cuts the rope.

The Doctor correctly guesses that the next Doctor is missing some memories. He remembers nothing prior to the arrival of the Cybermen. [2]

The next Doctor is being monitored by the Cybermen from their HQ. They are being aided by Miss Hartigan, a workhouse matron.

The next Doctor investigates the deserted residence of the late Reverend Fairchild. The Doctor joins him and they discover some 'infostamps'. Then the Doctor opens a door – and a Cyberman lurches out! [3] The Doctor grabs a cutlass from the wall and fights it off, until the next Doctor blasts it with an infostamp.

Miss Hartigan attends Fairchild's funeral in a scandalous red dress. She summons the Cybermen and they kill the mourners, [4] save for four workhouse masters.

Rosita finds the next Doctor and they lead the Doctor to their base. There, the Doctor finds some abandoned suitcases belonging to a man called Jackson Lake. Then the next Doctor and Rosita show him their TARDIS – a hot-air balloon: "It stands for Tethered Aerial Release Developed In Style." [5]

The four workhouse masters are put under Hartigan's remote control.

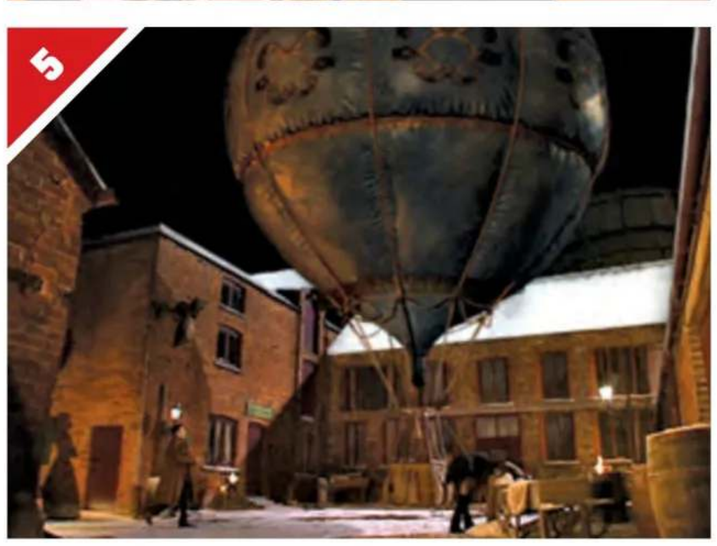
The Doctor has worked out who the next Doctor really is. He's Jackson Lake. When Lake came to London, he found an infostamp. That infostamp contained the Cybermen's database on the Doctor. It must have backfired and streamed that


1


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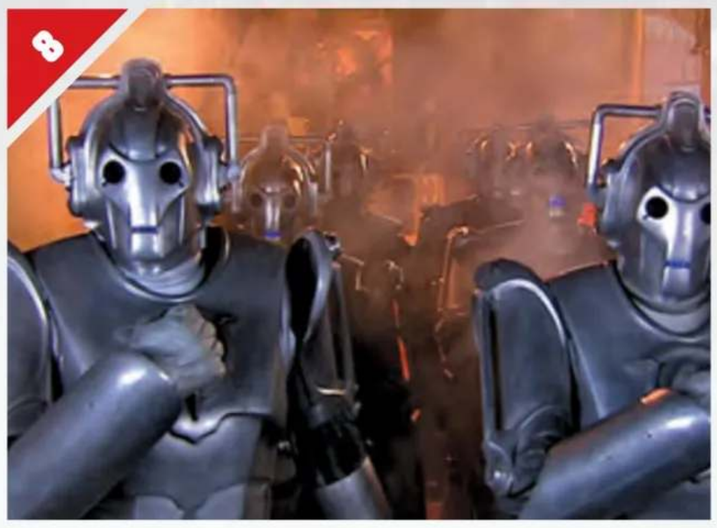

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information into Lake's head, making him believe he was the Doctor. [6]

A clock strikes midnight. The workhouse masters lead the workhouse children through the streets. The Doctor and Rosita follow them to the building containing the sewer sluice. They are caught by Hartigan. She orders the Cybermen to kill the Doctor and Rosita – but then Lake arrives, armed with a bandolier of infostamps. They escape and Hartigan tells the Cybershades to tell their masters that the CyberKing will rise tonight! [7]

Lake has remembered that he first met the Cybermen in a cellar of a house on Latimer Street. There they find a Dimension Vault, a device which the Cybermen used to travel through time.

Hartigan kills the workhouse masters and puts the children to work generating electricity for the CyberKing. The Cybermen inform Hartigan she will be converted! She is placed in a throne – but her mind is stronger than anticipated and she takes command of the Cybermen. [8]

The Doctor, Lake and Rosita run into the sluice works and tell the children to run. Lake then sees a little boy he recognises – it's his son! [9] The Doctor rescues Lake's son and they flee as the building explodes.

Miss Hartigan's throne is in the chest of the CyberKing, a 200-foot-tall robot. It rises out of the Thames and looms over the city. [10]

The Doctor takes off in Lake's hot-air balloon. Soon he comes within sight of Hartigan. [11] He fires some infostamps at her, which frees her mind from the Cybermen, making her realise what she has become. The CyberKing topples, but the Doctor dematerialises it using the Dimension Vault.

Watching from the street below, Lake cries, "Bravo!" Later, he finds the Doctor and invites him to join Rosita and his son for Christmas dinner. The Doctor accepts the invitation: "Jackson, if anyone had to be the Doctor, I'm glad it was you." [12]

Pre-production

Above: The Doctor joins Jackson Lake for a festive adventure.

"When I first started back in 2005, I always thought that if it worked out, three years would be about the right time," David Tennant told the BBC's Lizo Mzimba when explaining his departure from *Doctor Who*. Indeed, the plan had been in place for some time, since the first week of July 2006. Before recording commenced on Tennant's second year as the Doctor, the series' star had discussed the long-term outlook with executive producers Russell T Davies and Julie Gardner at Woods Restaurant Brasserie in Cardiff.

The plan was that Tennant, Davies and Gardner would make a new series for both 2007 and 2008. Following this there would be a gap, to allow an appetite for the show's return to develop with the audience, and to allow a new production team and a new Doctor to be put in place for when the next series aired in 2010. In the meantime, four Specials with Tennant would be made as the old team's swansong; these would be broadcast on Christmas Day 2008, around Easter 2009, Christmas 2009 and then finally in early 2010 to lead into the series featuring Tennant's successor.

Even when Billie Piper, who had played Rose Tyler, had left production of the show in March 2006, the team had hoped that she would be returning. On Sunday 25 March 2007, Julie Gardner met Piper

to discuss her return for at least the final episode of the 2008 series, but also to sound out if she would be interested in returning as the Doctor's travelling companion aboard the TARDIS for the Specials, which were then in a state of flux.

By spring 2007, the success of *Doctor Who* made it clear that the BBC wanted the current team to remain at the helm for as long as possible. A couple of weeks into broadcast of the third series as the BBC Wales team was planning the 2008 series, Julie Gardner and Jane Tranter, the BBC head of fiction, visited Davies at his flat on Wednesday 11 April, and indicated that the BBC wished him to remain as *Doctor Who*'s showrunner for a fifth series. However, Davies was determined to stick to his original promise; he would do a full fourth series plus some Specials and then hand over to an incoming team.

A series of Specials

By the end of April 2007 it had been agreed that Billie Piper would be returning for several episodes at the end of the 2008 series, but that the Rose narrative would be concluded for good at the end of that series' finale; as such, Davies knew that the subsequent Specials would be developed without any of the established companions – such as Rose, Martha Jones or Donna Noble. It was now envisaged that the next production block starting in July 2007 would begin with a Christmas Special (*Voyage of the Damned* [2007 – see Volume 57]), continue with 13 standard episodes, and conclude with a Christmas Special for December 2008, to be recorded around April 2008. After that, production on *Doctor Who* would be stood down for some months, allowing David Tennant to take on other work prior to his final Specials as the Doctor.

It was in early May that Davies started to have his first thoughts about the Christmas 2008 Special. 'Period drama, Cybermen in the snow' was as far as he had got, reviving the cyborg menace created on a parallel Earth which the Doctor had faced in four episodes during the 2006 series. This specific image was drawn from the first appearance of the Cybermen in an Antarctic blizzard in *The Tenth Planet* [1966 – see Volume 8], which Davies remembered seeing at the age of three.

However, the ongoing success of *Doctor Who* during spring 2007 meant that the BBC was increasingly reluctant to rest one of its top TV shows. In late May, BBC One controller Peter Fincham considered over-ruling the agreement made with Jane Tranter about resting the series in 2009, and proposed to bring in a new production team to record a new series from mid-2008. Nevertheless, the *Doctor Who* team stuck to its guns, and the plan to make a number of Specials remained.

By mid-July, Davies had had more thoughts for the Christmas Special, which



Below: The Doctor visits a snowy Victorian London.



Right:
Feisty Rosita.

included 'Cybermen rising from the grave'. He pictured a pre-credit sequence featuring a snow-covered Victorian funeral scene, with the mourners pulled into the ground by metal hands reaching up from the grave... concluding in the silent, empty graveyard. The idea of another story set during the reign of Queen Victoria appealed to Davies. While the previous Christmas Specials had all been set in the 'present day', the writer told *Radio Times* that, "There's just something about the Doctor that fits the Victorian age."

Steven Moffat

With planning now underway for the Specials, it was time to ensure that *Doctor Who* would be in safe hands after the departure of the current production team. On Tuesday 17 July, Davies emailed Steven Moffat about succeeding him as *Doctor Who* showrunner. An established comedy writer for many years, Moffat had been a life-long *Doctor Who* fan who had written several acclaimed and award-winning episodes since 2005; he also had experience of television production having been an associate producer on his sitcoms *Chalk* and *Coupling*, and then executive producer on his new BBC One drama *Jekyll*. "I got an email from Russell as I boarded a plane to Athens," Moffat told *Radio Times*. "And there it was on my BlackBerry: an email. A whopping big, 'What do you think?' It was a bit gobsmacking, to be honest." The writer-producer was thrilled, responding two days later to say that producing *Doctor Who* was his "specific dream job".

In late July 2007, Davies managed to snatch a holiday in Sorrento in Italy, and while there had an off-beat alternative idea for the forthcoming Christmas Special. When production had restarted on *Doctor Who* in 2004, he had approached JK Rowling – the world-famous author of the best-selling Harry Potter books – to write a script for the series, only to be politely turned down. However, Davies now envisaged a story built around JK Rowling herself as a famous writer – in the same manner as *The Unquiet Dead* [2005 – see Volume 48], *The Shakespeare Code* [2007 – see Volume 54] and the forthcoming *The Unicorn and the Wasp* [2008 – see Volume 58] had seen the Doctor meet Charles Dickens, William Shakespeare and Agatha Christie.

The new idea for the Special was that one Christmas Eve in Edinburgh, JK Rowling would be pursued by a journalist who kept asking her what she would write next (the seventh and final *Harry Potter* book being published in July 2007). Later on, Rowling would be attacked by the same sort of time-psyche creature which Davies had in mind to use in the script for *Turn Left* [2008 – see Volume 59], and that the author would find herself in a world of Victorian magic where the Doctor would have to battle witches and wizards to reach her. The concept was strong enough for Julie Gardner to try to arrange a meeting with Rowling.

In late August, Davies was planning his workload for the coming months and knew that he would have to write the Christmas 2008 Special in January 2008.

Having heard the idea of the JK Rowling adventure, David Tennant was less keen as he felt there was a danger that the resultant episode would be more of a 'spoof'. The JK Rowling idea was parked as it seemed unlikely that the author would agree to appear as herself, and Davies started to develop his story of the Cybermen in Victorian London, and decided to include elements such as starving children in workhouses. In particular, he considered Hans Christian Andersen's 1845 short story *The Little Match Girl* about the dying hallucinations of a poor child attempting to sell matches on New Year's Eve. Such a London street urchin could become the Doctor's companion for the story, but perhaps older.

Since early July, rumours had been circulating in the media about David Tennant negotiating to return to work with the Royal Shakespeare Company in a production of *Hamlet*. By the end of August, the RSC was issuing its programme for its 2008 season; this revealed David's commitment to theatre work from July, clearly indicating that he would not be working on *Doctor Who* as usual. Pre-empting the RSC's press release scheduled for Tuesday 11 September, the BBC issued a press release on Monday 3 September in which it was confirmed that a new series of *Doctor Who* would air in 2010, and 2009 would see three Specials starring David with Davies at the helm. The lack of a sustained run in 2009 was also causing some problems in terms of finance for the Specials. Generally, the Christmas episode was partly funded by spreading its costs across a whole series, but this was not possible for the newly planned show. By now, it was confirmed that the Christmas 2008 Special would be recorded at the end of the fourth series. Production on the next three Specials would then start in January 2009, now scheduled for transmission at Christmas 2009, New Year's Day 2010 and Easter 2010, leading into the new series.

On Monday 24 September, Tranter and Gardner had dinner with Steven Moffat to discuss the future of *Doctor Who* and his involvement with it, and four days later Moffat emailed Davies to confirm that he had agreed to take over from him as showrunner. However, Davies and Tennant were not the only ones to be moving on; Julie Gardner had also decided to leave her role as BBC Wales' head of drama and wanted to work in the United States. On Monday 22 October, Moffat's agent was agreeing terms with Tranter and Gardner shortly before they interviewed applicants to replace Gardner. It seemed most likely that her successor would be Piers Wenger. Wenger had previously been head of drama development at Granada.

Terms for Moffat's dream job were concluded within days, meaning that he was officially on board by the end of October. By the start of November, Davies



Left:
The Cyberleader, commander of the Cybermen.



Connections: Beastly Burns

When the other Doctor refers to the Cybershade as a "timorous beastie", this echoes the Doctor's description of Rose in *Tooth and Claw* [2006 – see Volume 51]; the phrase comes from the start of Robert Burns' 1785 poem *To a Mouse* ("Wee, sleekit, cowrin, tim'rous beastie").

Connections: Let's go!

- While believing himself to be the Doctor, Jackson Lake used the French phrase "Allons-y!" ("Let's go!"), a regularly used phrase which the Tenth Doctor had first uttered in *Army of Ghosts/ Doomsday* [2006 – see Volume 53].



was also determining how best to end the storyline for Donna Noble, the Doctor's companion for the 2008 series played by Catherine Tate. One option was to have Donna being lost in time so that the Doctor could pick her up again in one of the Specials to be made in 2009. Engulfed in the scripts for the end of the 2008 series, Davies had little opportunity to further develop the storyline for the Christmas Special which he needed to deliver in February. He was concerned that the Victorian setting was too reminiscent of *The Unquiet Dead*, and by early December had spent a day considering if he could shift his tale to the court of Henry VIII. However, the sixteenth-century backdrop would not allow recognisable Christmas traditions, many of which had been introduced in the nineteenth century.

Another idea came to Davies in the early hours of Tuesday 4 December. In London, following the press launch of the second series of the *Doctor Who* spin-off *Torchwood*, Davies was staying at a hotel in Paddington. At 2am he ventured outside his room to fetch some ice and was struck by how deserted the entire establishment was. He conceived the start of a story where the father of a family had left his wife and children in a hotel room at Christmas and ventured out on a similar journey, only to return to the room to find it empty. He was the only person, apart from the Doctor, left in the building, which had been taken out of time. This random thought was, however, not substantial enough to work into a full adventure for the 2008 Christmas Special.

Piers Wenger accepted the post as BBC Wales head of drama on Friday 7 December. On Tuesday 11 December, the BBC announced his appointment, while confirming that Gardner would continue as executive producer on the Specials

Below:
The grave Miss Hartigan.





Left:
A savage Cybershade.

during 2009. In the meantime, Davies was working on the final two episodes of the 2008 series and was concerned by the projected delivery date of the Christmas Special – now referred to as 4.14 – on Monday 18 February. Gardner understood that the worst case was that they did not make a Christmas Special, but that the BBC would be devastated. Davies agreed, and so vowed to continue. To give Davies more writing time, Gardner looked into extra funding to allow production to be stood down for a week between the end of the fourth series and the Special, extending the deadline by seven days. Both were aware that they did not want *Doctor Who* out of the Christmas schedules for a year, and did not want to risk upset with Jay Hunt, who had been appointed as the new BBC One controller the previous week.

Cybershades

On Tuesday 22 January, Davies wrote the final scene of *Journey's End* [2008 – see page 6] – which concluded with two Cybermen appearing in the TARDIS behind the Doctor; in keeping with the previous series' climaxes, this was a shock ending to entice viewers towards the Christmas Special. His next task was to weave together the Christmas episode in three weeks; this he now saw as featuring Cybermen, Victorian London, workhouse children and a sword-fight on the city rooftops with wraith-like Cybermen called Cybershades. "I just wanted a variation and [the Cybermen] needed somebody to do their dirty work for them," explained Davies of his new creations on the episode commentary; he kept the origins of these Cybershades vague, but took his inspiration from the Cybermats introduced in *The Tomb of the Cybermen* [1967 – see Volume 10]. Also in Davies' mind was an idea that he would play with the viewers regarding Tennant's successor, since Tennant's departure would be the subject of much speculation by the end of the year, especially in light of a chance comment by Catherine Tate on radio before Christmas that this was the star's final series as the Doctor. The tale would feature a man who appeared to be another Doctor, with the current Doctor effectively becoming the companion to this new, mysterious figure. The Victorian setting was essential for the use of the fake Doctor; it would allow him to be dressed in a frock coat, use old-fashioned language, and provide an atmosphere of uncertainty – since in the present day the other Doctor would simply consult a real doctor. "The story of the two Doctors is so strong, that the location needed to be something of a classic setting," the writer told *Doctor Who Magazine*. Davies also wanted to deliver a 'chocolate box' Christmas story, feeling that a vast steampunk Cyberman would fit beautifully into the period technology. Before embarking upon the full script, Davies checked that BBC drama had no similar period Christmas offerings

Connections: John who?



The Doctor introduces himself as "John Smith", his frequently adopted alias (usually "Doctor John Smith") which had first been given to him in *The Wheel in Space* [1968 – see Volume 12] and which he had adopted in *Spearhead from Space* [1970 – see Volume 15].

lined up, noting in particular that an adaptation of *Little Dorrit* would have concluded broadcast by mid-December 2008. He wanted something very different from *Voyage of the Damned*, which would have the intimacy of a bond between the Doctor and his mysterious new colleague, plus a sense of scale featuring the vast new piece of Cyberman technology: the CyberKing.

Unfortunately, things did not go as planned for Davies. At the end of January he was having to rework elements of *Journey's End*, and then he was taken ill with both chicken pox and bronchitis, battling on to make changes as necessary for the end of the current series. With a new deadline of Monday 10 March, the writer still felt he had no firm ideas for the Christmas episode, and did not conclude rewrites on *Journey's End* until Saturday 1 March, by which time recording on the final story was well under way.

On Tuesday 4 March, a recovered Davies started writing the Christmas Special. The opening continued directly on from *Journey's End* with the Cybermen fading away and the Doctor realising that they were falling through the vortex. Following the Cybermen, the Doctor arrived in Victorian London and asked a street urchin if he had seen "any men, sort of tall, men made of metal, with ears, like handles, big handle things, metal". By now, the writer was also considering titles for the tale; *The Two Doctors* was obvious, although this had been used for a 1985 story [see Volume 41], so the alternatives were *The New Doctor* and *The Next Doctor*. Already Davies knew that the core story would be about the bond between the two Doctors, with the Cybermen being the darker element in a story which he wanted to be generally fun and knockabout.

Below: Cyberman in the snow.



The two Doctors

In the draft script, more of the dialogue with the Doctors hugging and bonding took place inside the warehouse; the two Doctors had also claimed to be "the Doctor" to each other at an earlier juncture when confronted by the Cybershade (rather than the true Doctor being oblique about his identity). The Doctor was also aware that the Cybermen were on Earth, having tracked them through the vortex. At the funeral, the other Doctor observed to Rosita that the servants of the late Reverend Aubrey Fairchild (a name which Davies had originally used for the Prime Minister in *The Stolen Earth*) had been dismissed, leaving his house empty; the other Doctor was also being watched by a Cybershade from the rooftops with the observing Cyberleader saying that they would allow him to enter the Fairchild house so that he could die. There was more dialogue about the abduction of the children, with the other Doctor saying that at least 17 were taken from their beds during the



night. The Doctor originally described the infostamps to his counterpart and Rosita as "an electric book", and the Cybershades dropped from the sky on the mourners at the funeral. After the attack, Mr Cole saw the Cyberleader approach and asked what the thing in its head was. "Its brain," explained Miss Hartigan. "A human brain. It's rather convenient, you can see what he's thinking." The Cyberleader then declared, "You will become like us," and held up metal devices to be fitted to the ear with the Cybershades pinning Cole to the ground. The infostamp only showed images of the Doctor's current incarnation and Miss Hartigan remarked that the children were coming from Martin Street (later changed to Hazel Street). The stolen device used by the Cybermen was called a Dimension Slider and the Doctor learnt about the CyberKing at an earlier juncture, with Miss Hartigan later commenting that this was "a rather male title. It's on my list." The CyberKing's attack on London was also planned as being more extensive.

This Special opened by setting up a mystery about the apparent new Doctor and continued with the duo bonding after being pulled along behind a Cybershade. This would be a fun action sequence with which to hook the family audience. The other Doctor also had a companion called Rosita (a partial combination of 'Rose' and 'Martha'). Rosita was designed as an archetypal, brave companion, and Davies admitted on *Doctor Who Confidential* that "there's a slight hint that she's a lady of the night".

The rooftop battle with the Cybershades, which Davies had earlier envisaged, was changed into a fight between Doctors and Cybermen on a staircase. In terms of the Cyberleader, Davies decided that he wanted the brain visible inside the creature's helmet, akin to the Cyber Controller seen in *Rise of the Cybermen/*

Above: The 'Doctor' and his companion Rosita.

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Connections: Don't blink

- Talking to his other self, the Doctor questions the phrase "don't blink" and looked for a reaction to "Sally and the angels", referring to Sally Sparrow and the deadly Weeping Angels in *Blink* [2007 – see Volume 56].



The Age of Steel [2006 – see Volume 52]; he also recalled being terrified by the similar design of the Controller in *The Tomb of the Cybermen*.

Preparation for the Christmas Special began on Monday 10 March; whereas previously the Christmas Specials had been recorded around July and August, *The Next Doctor* was now scheduled to record from Monday 7 April to Saturday 3 May. The producer was to be Susie Liggat, who had previously overseen seven episodes from the 2007 and 2008 series of *Doctor Who*, most recently completing *Turn Left*. Chosen to direct the 23-day shoot was Andy Goddard, whose work on series such as *Taggart* and *The Bill* had led to him directing six episodes of *Torchwood* since 2006; the director had been booked for the *Doctor Who* Special months earlier on the strength of his work on the spin-off. He had always wanted to work on the series and was delighted when Julie Gardner pulled him out of an edit on *Torchwood* to tell him that he could have the Christmas slot featuring "Cybermen in the snow". "Andy had become a firm favourite with the *Torchwood* team, and as soon as I saw his episodes, I realised that Upper Boat had a remarkable talent on its hands!" Liggat told *Doctor Who Magazine*. Seeing the episode as a festive romp with a lot of fun to it, Goddard was delighted with Davies' story, commenting, "There's the classic element of Victorian mystery to it, then you've got this wonderful aspect of the two Doctors. And it's just really Christmassy!"

In the unfolding script, the other Doctor was ultimately revealed to be a man called Jackson Lake, who was suffering from a mental fugue, a psychiatric disorder which involved reversible amnesia affecting personal identity; this was a serious subject that Davies wanted to tackle in his story. The character of Jackson delighted Davies, and he had ideas about how one day he would like to write a further adventure for the Doctor and Jackson. During the tale, he saw Jackson becoming like the Doctor and so helping to save the Earth, observing, "For the course of that story – he was the Doctor."

One of the main characters in the tale was the workhouse matron Miss Hartigan, a recipient of institutionalised violence whom the Doctor needed to set free as part of the narrative. "There's clearly some terrible history of abuse with Miss Hartigan," explained Davies in *Doctor Who Magazine*. "As a result of all that, she can't help but sexualise everything." Regarding the scene at the graveyard, Davies contacted Heidi Thomas, the adaptor of BBC One's



Left:
"Do you want to come with me?"

acclaimed productions of *Cranford*, to learn about period women's etiquette in this situation. At one point, Davies had considered having both Doctors galloping on horseback to rescue the mourners during the graveyard sequence.

Davies had originally seen Jackson's home as a shed in a railway yard with 'the Doctor' and Rosita living inside a steam train, but this conflicted with his desire to include a balloon. The other Doctor's TARDIS was to be a balloon; the revised definition as Tethered Aerial Release Developed In Style took the writer a long time to sort out. For the child slaves, Davies felt inspired by youngsters without hope such as the children hidden in the caves in the 1968 film *Chitty Chitty Bang Bang*. The script also had a rare example of direct physical violence when Rosita punched Miss Hartigan.

Davies completed his script shortly before his new deadline, in the early hours of Monday 17 March, aware that his next task was to start storylining the *Torchwood* mini-series commissioned for BBC One. Having considered the title *Court of the CyberKing* for the Special, he rejected this in favour of *The Next Doctor*, which he thought would create speculation if revealed in the closing captions of *Journey's End*. Davies also felt that the core of the story was Jackson Lake, not the Cybermen.

Present for the fans

The tone meeting for *The Next Doctor* was held on Wednesday 19 March (with Davies' tone phrase being "Christmas dinner"), and the only major change was the decision to realise the Cybershades as costumed performers rather than CGI. One aspect of the script in particular was developed by Julie Gardner, this being the images of the Doctor projected by the infostamp; Gardner suggested that this should be extended to feature shots of the Doctor's previous nine incarnations as a "nice Christmas present for the fans". Davies had previously shied away from such 'flashbacks' which had become commonplace in the early 1980s, but was happy to take Gardner's suggestion on board. The main concern was the availability of a shot of Paul McGann's Eighth Doctor from the 1996 television movie *Doctor Who* [1996 – see Volume 47] which was a co-production with both Fox and Universal. As such, a shot of the actor as Liam Phelan in the 1995 BBC1 drama *The Hanging Gale* was held in reserve.

For David Tennant and Catherine Tate as the Doctor and Donna, the recording of *The Stolen Earth/Journey's End* concluded on Friday 21 March at Upper Boat Studios; production would however continue for another week, focusing on scenes featuring Sarah Jane Smith and

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Above: Dashing through the snow.

Martha Jones. There would then be a clear week before recording on *The Next Doctor* would start, which would form the series' tenth production block, referred to as 'Xmas Block'.

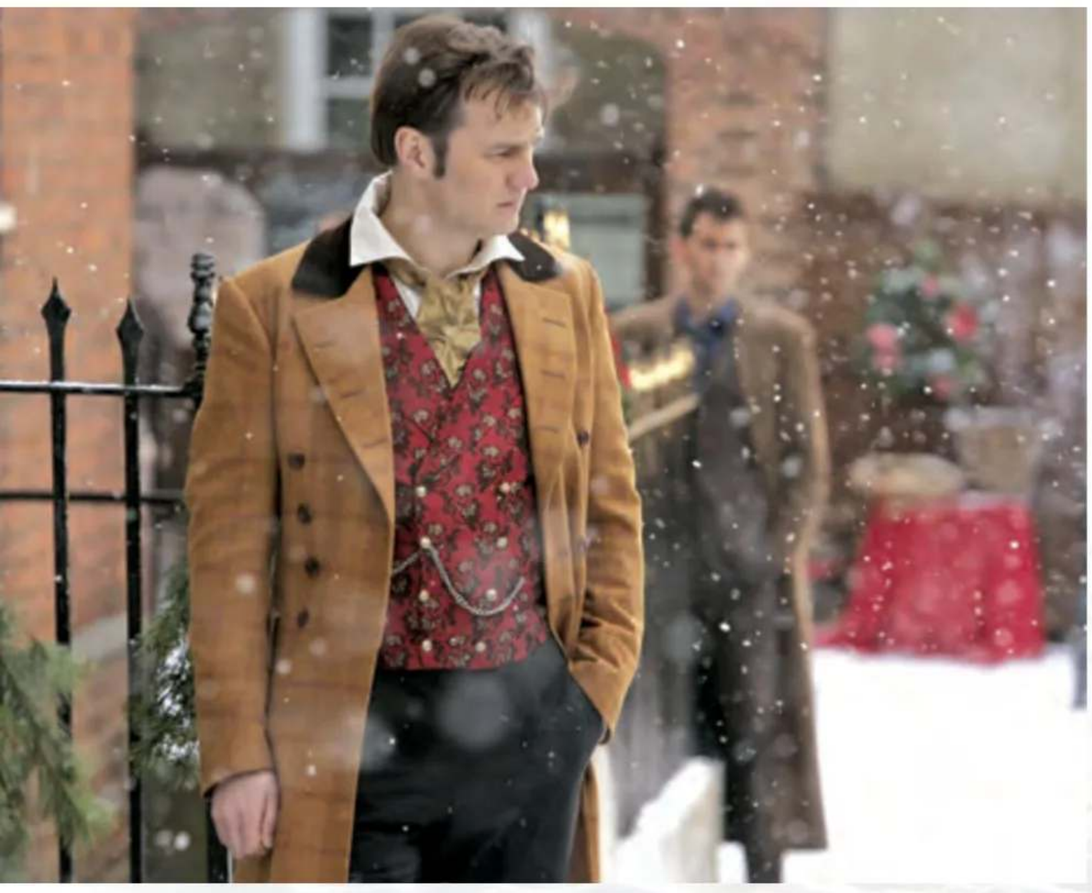
According to press reports, the role of Jackson was originally to have been played by Martin Clunes, the star of shows such as *Men Behaving Badly* and *Doc Martin* and who had appeared in *Doctor Who* in *Snakedance* [1983 – see Volume 36] earlier in his career. The story *Martin Clunes said 'no' to Doctor Who* appeared from the *Daily Mirror* on Monday 26 January 2009, with the report saying that he had to drop out when contract details could not be agreed.

"David Morrissey is in some ways the great Doctor we'll never have," Davies told *Doctor Who Confidential* of the actor cast as Jackson Lake shortly before production began. David Morrissey had already been suggested by the press as a potential successor to David Tennant, and the pair had starred together before in the BBC One musical drama *Blackpool* in 2004. The casting amused the actor who was aware of the media connecting him with the role previously. "Well, it was Kylie [Minogue] last year and me this year!" commented Morrissey in *The Stage*, "It was great to be on board, because I'm a huge fan of the programme and of David Tennant." The actor had always wanted to appear in the series, telling *Radio Times* that "*Doctor Who* is great. They've asked me to do stuff before but because of other commitments I was unable to." He had also worked with Susie Liggat previously on a BBC Two version of *Our Mutual Friend* made in 1997.

The other big name for the Special was Dervla Kirwan, the actress who found fame in the BBC One series *Goodnight Sweetheart* and *Ballykissangel*. Kirwan had also worked on Russell T Davies' BBC Three series *Casanova* in which she had played Casanova's mother. "I've worked with Dervla before... but I wanted to write more for her," explained Davies in *Radio Times*, having admired her in the BBC Northern Ireland series *Eureka Street* in 1999. The part of Rosita went to Velile Tshabalala who had featured in the BBC Three comedy show *Tittybangbang* and who had rushed down from Manchester

to London to do her *Doctor Who* audition – the opening scene of the script – while working on a play called *The Ugly Tree*.

On Sunday 23 March, journalist Benjamin Cook emailed Davies about the script for *Journey's End* and commented that he felt that the appearance of the Cybermen devalued the sad climax of Donna's storyline. The writer agreed; although he liked the shot of the Cybermen in the TARDIS, which had been recorded, there was concern that the series finale ended with the Doctor being soaked and the narrative originally continued straight through into the Christmas Special. In addition, the elimination of the scene would save on visual effects costs. As such, on Wednesday 26 March, it was decided that a new TARDIS scene would be recorded to close *Journey's End* and that *The Next Doctor* would open with the Doctor emerging into Victorian London, suggesting that there had been a passage of time for the traveller. The closing scene of *Journey's End* was rewritten on Monday 31 March, the same day that the shooting script was issued for *The Next Doctor* under the title: '*Doctor Who* 4 Episode 14 (Christmas 08) – *The Next Doctor*.'



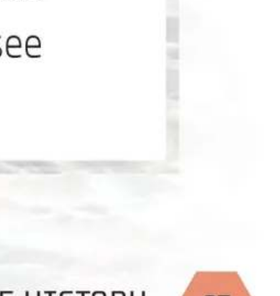
In the script's stage directions, when the Doctor stepped out of the TARDIS into the snow it was noted that 'he likes snow'. For this opening scene, it was suggested that 'throughout all this, a carol can be heard; a new Murray Gold Christmas carol. Jolly & sinister, like the best hymns.' In each of the three previous Christmas Specials, series composer Murray Gold had developed a featured vocal.

Victorian Cybertechnology

Jackson's flashbacks were specified as being 'shot as raw, juddery, stark black-and-white, camera all cranked-up; fleeting, grabbed, violent images.' It was specified that there should be no close-up when Rosita handed her Doctor his 'sonic screwdriver' in the pre-credits. The Other Doctor's Tethered Aerial Release Developed In Style was described as 'like a hot-air balloon, though it's the wrong age for that, this is a gas balloon, but it looks practically the same; a basket with sandbags attached, ropes & trailrope, the fully inflated balloon looming above'.

Of the Cybermen's control area, it was noted that 'all the hardware is cannibalised; steampunk Victorian – Cybertechnology welded to the Industrial Revolution, cogs and wheels mixed with computer screens. Screens at head height; Cybermen don't sit.' The machine in the Cyber HQ operated by the enslaved children was described with reference to a popular children's game manufactured by Ideal from 1963 as 'like a huge version of the board game Mouse Trap'. When the

Left:
"I wonder and I wander out under the sky."



Connections: Watch out

- The Doctor's comments on legends that a Time Lord's memories could be stored within a watch made reference to those of the Doctor himself in *Human Nature/ The Family of Blood* [2007 – see Volume 56] and also Professor Yana's true identity as the Master in *Utopia* [2007 – see Volume 56] .

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Cybermen attacked the mourners in the graveyard, the stage directions specifically noted, 'Cybermen do NOT grab anyone by the neck. No throttling. They clamp their hand down on the shoulder, or forehead, and zap.' In the climax, the CyberKing was outlined as 'a VAST machine, 200ft tall, roughly in the shape of a Cyberman, though far more stocky and simplified. All in Cyber-Victorian design; clanking, clunking, steaming, gouts of fire at the joints. Head; torso; arms; massive legs. No hands; the arms end in big, blunt cannons.'

Jackson Lake and Rosita

The other Doctor – which was how Jackson Lake was referred to in the script prior to his true identity being revealed – was described as 'lively, exhilarated, in frock coat & waistcoat, ever-so-slightly dandified' while his companion Rosita was a 'serving-girl, mid-20s, black, feisty'. Miss Mercy Hartigan of the St Joseph's Workhouse was envisaged as 'a strong woman, late 30s; sexy, albeit in plain, grey clothes – a tight, repressed Workhouse Matron's uniform. Cool, unafraid of Cybermen.' The other characters were generally minor, including the vicar ('40s, thin, chinless'), Mr Cole ('60 y/o gent'), Mr Scoones ('50 y/o gent'), Jed ('a cheery Factory Lad, 25') and Jackson's son Frederic ('a scared, ragged boy, 7 y/o').

In reference to the Controller seen in *Rise of the Cybermen/The Age of Steel*, it was noted of the Cyberleader that its 'brain [is] visible in its helmet, like the Cybercontroller'. Of the new incarnation of Cyber-life form, the Cybershade, it was noted that 'it has the face of a Cyberman, like a mask; but the rest of it seems more supernatural, swathed in black robes, a black hood, the whole outfit trailing off into black rags;



it's a Cyberman crossed with a Dementor [soulless prison guard creatures from the *Harry Potter* books]. The only other signs of metal are its two metal hands, more spindly and witchy than a Cyberman's.' In terms of the creature's movement, the stage directions indicated that 'it scuttles on all fours, like an animal' and – with reference to the famous Marvel Comics superhero who had appeared in films such as 2007's *Spider-Man 3* – that 'it clings to the wall like Spider Man [sic]'.

The narrative was effectively set on Christmas Eve, 1851; this was referred to in the script and shooting schedules as Day 1 and Night 1, with Jackson's flashbacks having taken place on the ambiguous Night X.

By now, the first episode of the run, *Partners in Crime* [2008 – see Volume 57], was just days away from broadcast, with David Tennant and Catherine Tate joining Russell T Davies and various other cast and crew for the press launch of the first two episodes on the evening of Tuesday 1 April. While the publicity machine



Left:
Miss Hartigan and the Cyberleader generate a fiendish plan.

swung into action for the new shows on Wednesday 2 April, Tennant joined Tate for chats on Radio 1 and 1xtra, after which Tennant also featured on Radio 5 Live. The next day Davies appeared on BBC One's *Breakfast*, after which he attended a further tone meeting for *The Next Doctor*. Later that day, cast and crew reassembled in London for a readthrough of the Christmas Special, after which the production team returned to Cardiff for an effects meeting. At the readthrough, the producers stressed the need for secrecy about the plot of this new adventure which was still over eight months from transmission.

Davies prepared pink revisions to his shooting script the following day. The opening confrontation with the Cybershade was moved to an exterior rather than interior courtyard – as was the aftermath of the subsequent action sequence – while the number of planned effects shots of the Cybershade were reduced. Additional elements included a Cybershade watching the Doctor as he followed the Other Doctor to the townhouse, the Doctor looking at the umbrella stand for a weapon before seeing the cutlass on the wall, and the balloon being tethered down by Jed and two factory men. The machinery operated by the children set to work by Miss Hartigan was described at greater length, and Miss Hartigan no longer referred to "downloading" after conversion.

The most substantial change was to the defeat of Miss Hartigan and the Cybermen. Originally when the Doctor aimed the infostamp, Miss Hartigan screamed, fire broke out and the Cybermen clutched their heads. She and the Cybermen then disappeared, with the helmet worn by Miss Hartigan left dangling, after which the Doctor lowered the infostamp. At the readthrough, it was observed that the Doctor effectively killed Miss Hartigan with a gun. There was now more dialogue with the Doctor encouraging Miss Hartigan to break the Cyber-connection and see what she had become. Davies subsequently thought of a better resolution using the dimension vault which would have made Miss Hartigan vanish and saved London as her final act, also reducing the damage to the city caused by the CyberKing.

The closing scene was also expanded, with the Doctor now commenting, "Jackson, if anyone had to be the Doctor, I'm glad it was you!" along with Jackson's reply. This comment from the Doctor's had originally appeared earlier in the alleyway scene after the discussion about Latimer Street.

On the evening of Thursday 3 April, David Tennant and Catherine Tate recorded BBC One's *Friday Night with Jonathan Ross* for broadcast the following evening, and from dawn on Friday 4 could be heard on Virgin Radio, BBC Radio London, BBC 6 Music and BBC Radio 2. ■

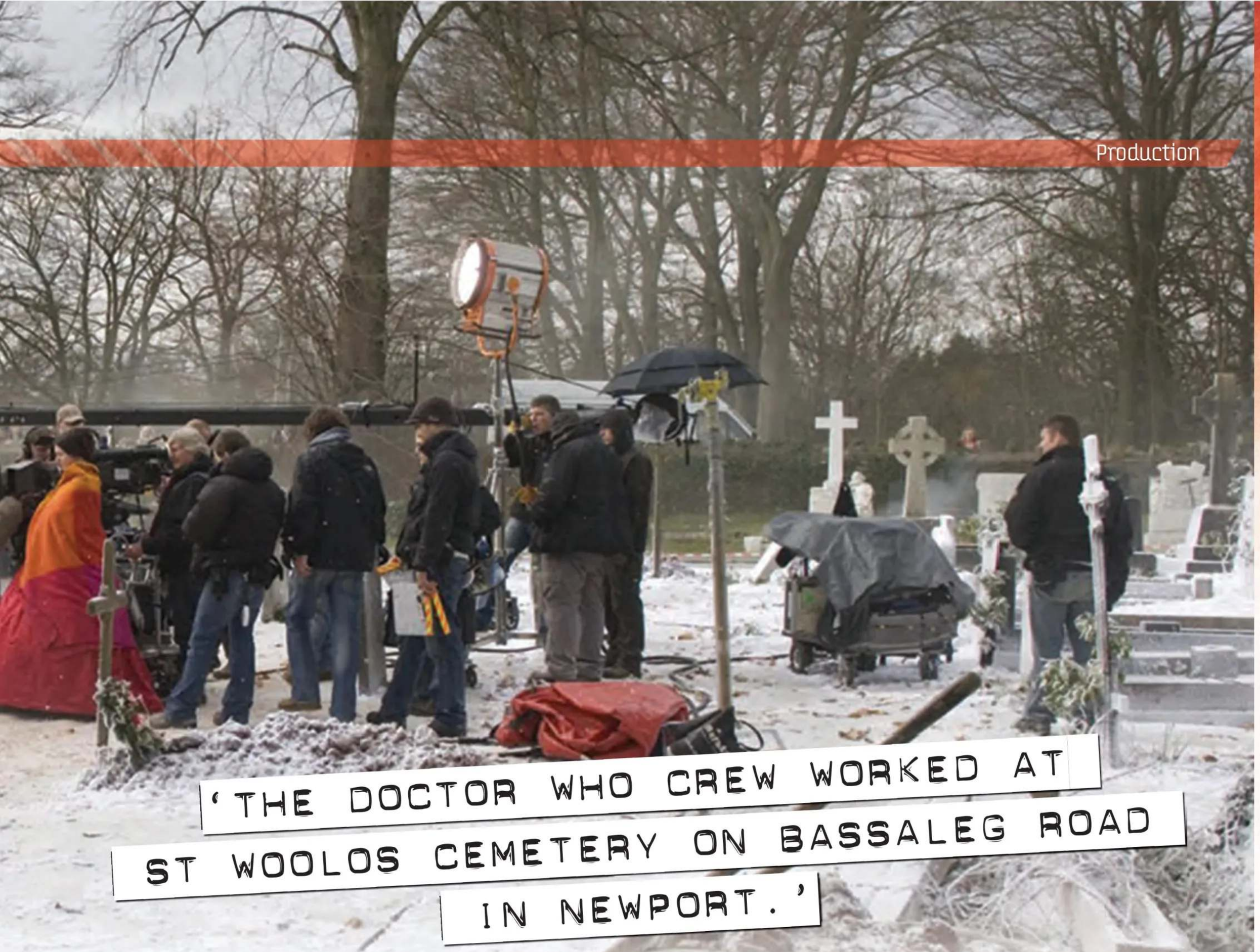


Production

Work on the 'Xmas Block' got underway on Monday 7 April 2008 with interior sequences of the Reverend Fairchild's townhouse recorded at the thirteenth-century structure of Fonmon Castle in Rhoose from 8am to 7pm. The only cast members required were the two Doctors, plus a Cyberman played by Paul Kasey, a regular monster artiste on the series since 2005. The presence of his friend David Morrissey gave David Tennant a boost as he approached the end of a 10-month, 15-episode run as the Doctor. Following recording of the dialogue scenes between real and fake Time Lords, stunt arranger Tom Lucy supervised rehearsals of the staircase fight with Kasey and Tennant for the following day. Also recorded on this first day was the stream of infostamp information showing London from 1066.

The crew of BBC Three's *Doctor Who Confidential* was on the scene on Tuesday 8 when the main action sequence was scheduled at the same venue for 8am to 7pm, with another regular creature artiste, Ruari Mears, appearing as the second Cyberman. At the start of this scene, Andy Goddard and David Tennant improvised some of the Doctor's business with the umbrella.

On Wednesday 9 April, the two Doctors had the day off, while the *Doctor Who* crew worked at St Woolos Cemetery on Bassaleg Road in Newport from 8am to 7pm; this venue had previous appeared in *Blink* [2007 – see Volume 56] as the venue of Kathy's grave. With the area around a



'THE DOCTOR WHO CREW WORKED AT ST WOOLOS CEMETERY ON BASSALEG ROAD IN NEWPORT.'

freshly dug grave in a spare plot suitably dressed with fake paper-based snow courtesy of Any Effects and Snow Business, onlookers were able to glimpse the first scenes recorded with Dervla Kirwan, as Miss Hartigan gatecrashed the late Reverend's funeral. The vicar was played by Jason Morell, whose father, actor Andre Morell, had appeared in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]; Morell was also a friend of Russell T Davies' from Oxford University. Tom Lucy again supervised the action elements involved in the Cyber-attack, with Kasey and Mears playing the lead Cybermen – the ranks of which were choreographed by the series' usual movement expert, Ailsa Berk. A Steadicam was also used to capture some of the camera shots during the day before the cast and crew departed for a special screening of *The Italian Job*, the edition of *Doctor Who Confidential* covering the following weekend's *The Fires of Pompeii* [2008 – see Volume 57], at a club in Cardiff that night.

The *Confidential* team was again present at St Woolos Cemetery the next day where the graveyard sequences were completed between 8am and 7pm, with Ruari Mears now playing the lead Cybershade, of which three were seen for the first time (played by the actors who had been Cybermen the previous day). As with the redesigned Cybermen crafted in 2005, the Cybershades were designed by Neill Gorton of Millennium FX, who based them initially on the standard version of the cyborgs, adding rivets and a copper finish to give a cost-effective image. However, Davies wanted another approach and

Connections: Swordplay

- The Doctor claims to be a dab hand with a cutlass, and has proven his skills with a blade previously in stories such as *The Sea Devils* [1972 – see Volume 18], *The Androids of Tara* [1978 – see Volume 29] and *The Christmas Invasion* [2005 – see Volume 51].



sketched a new design for a Cybershade which used a version of the standard Cyberman mask with flowing back robes which were supplied by the costume department to augment Millennium's headpieces.

A greenscreen was used behind performers for certain shots to allow effects to be added later, and a small trampoline was in place to allow the Cybershades to leap at their victims in spectacular fashion. Andy Goddard's aim was to combine many stunt elements to make the situation look as chaotic as possible. This set piece was adored by the team, with Julie Gardner recalling that this was "one of my most favourite scenes of anything we've shot on *Doctor Who*" on the episode's commentary. Meanwhile, Susie Liggat, Paul Kasey and Tom Lucy discussed their work with the *Confidential* crew.

Newport cemetery

However, by now there was uncertainty about one aspect of *Doctor Who*'s future. David Tennant had enjoyed Steven Moffat's scripts for the series a great deal, and had considered that he might stay on for an additional year to work with the new showrunner. With this element of indecision, Moffat emailed Tennant and gave him the weekend to decide if he would be leaving or not, so that he could start writing his first episode; they would then meet up the following week to discuss the future of the show.

Cybermen invade Newport was the title introducing a piece about the strange events at St Woolos Cemetery in the *South Wales Argus* on Friday 11 April. "I was going past the cemetery walls and saw lots of white smoke. A security guard said they were filming *Doctor Who* – it was very exciting," said onlooker Janet Hancock, whose son's girlfriend was to appear in the series as a hostage. Meanwhile, David Tennant rejoined the crew at the Upper Boat studio complex where between 8am and 6pm he recorded the scenes of the Doctor in the balloon basket, later to be placed against a night sky; he also performed a single line of ADR (Additional Dialogue Recording) for *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]. Danny Hargreaves of Any Effects supervised wind-production machinery, while Tim Barter of The Mill was also on set to check on shots which would be matched into CGI elements. Russell T Davies was also present, aware of the difficult decision which his leading man had to make over the weekend, and also determined to back him whatever the outcome was.

Doctor Who in freezing Cyberia announced *The Sun* on Saturday 12 April as it revealed that the Cybermen had transformed the Newport cemetery into 'a freezing Siberian



Right: Let it snow, let it snow, let it snow.



Above: Davids Tennant and Morrissey stand by for a scene.

landscape'. Recording was underway again from 8am to 8pm on Sunday 13. The venue this time was the establishment of The Maltings off East Tyndall Street in Cardiff Bay; this area had previously featured as Pharmacy Alley in *Gridlock* [2007 – see Volume 55] and a few months earlier had been Shan Shen Alley in *Turn Left*. Now, it was the ironmonger's courtyard where the two Doctors would come face-to-face, and then turn in unison to combat the Cybershade played by Ruari Mears. Velile Tshabalala recorded her first scenes as Rosita on this day, while Bob Schofield pre-rigged the wires that would be required for the stunt setpiece scheduled for the following day. Props man Jackson Pope provided four chickens as live dressing for the period scene, while Any Effects was responsible for the snowy covering, and also the breaking warehouse door.

The same cast – and the *Confidential* team – assembled on Monday 14 where the abseiling sequence of the Cybershade, the real Doctor and the other Doctor began recording under the supervision of stunt arranger Crispin Layfield, and with Guido Louis present to demonstrate to David Morrissey how to wield a lasso, with the actor's out-of-shot target actually being first assistant director Richard Harris. Recording began at 8am and was wrapped at the location by 7pm. Numerous takes were performed of the actors being pulled up and down the building on harnesses, which after a few hours took its toll on the performers; "There can be some chafing and some unpleasantness, but you forget about all that when it's cut together and it looks exciting," David Tennant told *Doctor Who Confidential*, who also spoke to Susie Liggat and Guido Louis.

The opening action sequence for the Special was to continue inside the Warehouse between 8am and 6pm next day, with the Cybershade dragging the two Doctors along inside



Connections: Matters of the heart

- To check Jackson Lake's heart, the Doctor uses his stethoscope as seen in episodes such as *The Runaway Bride* [2006 – see Volume 54], *Evolution of the Daleks* [2007 – see Volume 55], *The Doctor's Daughter* [2008 – see Volume 58], *Midnight* [2008 – see Volume 59]) and *The Stolen Earth* [2008 – see page 6].

Building 568 of Caerwent Training Area, a disused Ministry of Defence establishment available for film and TV productions at Caldicot. For the action sequence, Gordon Seed doubled for both David Tennant and Ruari Mears' Cybershade, while Nick Goodey stood in for David Morrissey in some shots under the keen eye of Tom Lucy and the *Confidential* crew. Two quad bikes were used for this sequence; one to drag the two Doctors the length of the building, and the other to act as a tracking camera mount to capture the action. For the first action, the two Davids were sat on small saddle pads strapped to a metal frame towed behind the bike. "It was really good fun," commented Tennant on *Doctor Who Confidential*, while Morrissey admitted, "It was pretty uncomfortable the next day." When the Cybershade was seen in shot, Mears ran on all fours, with two crew members holding the rope off-screen behind him. Back at Upper Boat, Russell T Davies was on the TARDIS set for a photoshoot for *The Writer's Tale*, a collection of his email correspondence with Benjamin Cook which was to be published later that year by BBC Books.

The next day – Wednesday 16 April – the BBC team assembled at Tredegar House in Newport; this was a favourite venue of *Doctor Who* since its appearance in *The Christmas Invasion* [2005 – see Volume 51] recorded in July 2005 and had also been seen in *Torchwood*. The cast comprised the two Davids and Tshabalala, with recording scheduled from noon to 11pm. The stables and courtyard area were dressed as an ironmonger's, with posters for the Crystal Palace Exhibition of 1851. Recording began inside the factory outhouse for the checking of the late Mr Lake's luggage and the other Doctor recalling his battle with the Cybermen. Also recorded at the start of the day were the projected images of the Doctor's various incarnations; a shot

Below:
Recording a duo of Doctors.





of William Hartnell as the First Doctor was taken from *The Time Meddler* [1965 – see Volume 5] followed in sequence by extracts of Patrick Troughton from *The Ice Warriors* [1967 – see Volume 11], Jon Pertwee from *Terror of the Autons* [1971 – see Volume 16], Tom Baker from *City of Death* [1979 – see Volume 31], Peter Davison from *Arc of Infinity* [1983 – see Volume 36], Colin Baker from *The Trial of a Time Lord* [1986 – see Volume 42], Sylvester McCoy from *Time and the Rani* [1987 – see Volume 43], Paul McGann from the TV Movie, *Doctor Who* [1996 – see Volume 47], Christopher Eccleston from *The Parting of the Ways* [2005 – see Volume 50] and David Tennant as seen in *The Family of Blood* [2007 – see Volume 56]. After night had fallen, the scenes were recorded of the Doctors arriving at the other Doctor's base of operations along the factory street, and of the real Doctor's departure and return. The cast members also performed a photo publicity session during recording.

Before recording on location, Tennant had met with Moffat and Wenger who outlined their plans for their new series to him. David enjoyed hearing about the new ideas, but decided to stick to the original plan and leave at the end of the Specials. "With Russell T Davies and Julie Gardner leaving, that became a very natural stepping-off point for me," he later told Lizo Mzimba. "What became very difficult was when it was announced that Steven Moffat was taking over because I'm such a fan of his, he's such a great writer, he's written such amazing stories for me in *Doctor Who* already. The prospect of hanging around for a while and enjoying working with him was sorely tempting and very nearly changed my mind. But I think it's better to go when there's a chance that people might miss you, rather than to hang around and outstay your welcome."

The confirmation of the situation now made Davies consider the possibility of more Specials for 2009 featuring Tennant, or possibly a mini-series for early 2010 which would allow Moffat's new series with the Eleventh Doctor to début in autumn 2010. The plan was that Moffat's appointment as executive producer would be announced on Monday 12 May, the day after the BAFTA Television Craft Awards ceremony where Moffat was likely to win Best Writer for *Blink*.



Connections: Sorry!

When discussing the luggage with Jackson, the Doctor uses his regular phrase "I'm sorry... I'm so sorry" which he had spoken on numerous occasions since *New Earth* [2006 – see Volume 51].

Left: The Doctor fends off the Cybermen with a cutlass.

Hensol Castle

Back on set, the remaining dialogue scenes inside the factory outhouse were recorded from 11am to 10pm on Thursday 17 at the same location, while Gardner and Davies had a meeting with Jane Tranter to discuss the way forward for the series and the possibility of further Specials.

Friday 18 April saw David Tennant celebrating his 37th birthday up at Hensol Castle in the Vale of Glamorgan, a stately venue which had appeared numerous times in the series since *Aliens of London/ World War Three* [2005 – see Volume 49]

in August 2004, most recently in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] in January 2008. The estate provided some suitable venues for the scenes in the underground tunnel with the two Doctors and Rosita, and then the sequences of the dimension vault (designed by Peter McKinstry in a style reminiscent of Dalek technology) in the dark enclosed space, including the other Doctor's flashbacks. Any Effects was in charge of dust and rubble as required, with recording from 10am to 8pm, following which the cast and crew attended Tennant's birthday party.

While the crew enjoyed a day off on Saturday 19, *This Is Gloucestershire* informed Gloucester locals that their hamlet was to be the venue for the BBC's work the following week in the article *Dr Woos Cybermen to City for Battle*. The area around the Cathedral was to be used, with the report speculating that the Doctor would be joined in the Christmas Special by both Donna and Rose in his battle with the Cybermen. Millers Green was to be dressed as a Victorian market, complete with snow.

The BBC arrived to start recording at Millers Green and Gloucester Cathedral on Sunday 20 April, with the first in a series of night shoots. Work began at 4pm and ran to 2am, commencing with the opening sequence of the Doctor's arrival in Victorian London. Two horses and carriages were provided by Richard and Emily Moulding of the appropriately named Gloucester Horse and Carriages, with the handlers also appearing in the programme. Any Effects supplied more snow and wind, plus braziers, while a playback of the eighteenth-century carol *God Rest Ye Merry Gentlemen* was available to get the assembled crowd of supporting artistes into an appropriate frame of mind. The arrival of the *Doctor Who* team was a huge event for the locals, and hundreds of sightseers soon congregated in the area. This caused problems for Susie Liggat with respects to both health and safety and also keeping the plot of the Christmas Special a secret. "We were really shocked when we got to Gloucester," admitted the producer in *Doctor Who Magazine*, "genuinely shocked at the interest." The police were informed of the situation and extra crowd control was arranged. David Morrissey was amazed at the interest when he arrived on location with David Tennant, noting, "David was fantastic. He was brilliant about how he just went over there and signed autographs and talked to people." After dusk, the sequence of the Doctor and Rosita running down the alleyway was recorded, followed by shots of Londoners running in panic at the sight of the CyberKing, and Rosita and a docker looking up at the colossus.

Connections: Null and void

The Doctor recalls how the Cybermen had been banished into the void along with the Daleks in *Army of Ghosts/Doomsday* [2006 – see Volume 53], noting that they had stolen the database and Dimension Vault from the Daleks inside the void.



Location shooting

The Sun reported on David Tennant's birthday bash on Monday 21 April, while the *Western Daily Press* ran a story by Janet Hughes about location recording in Monmouth the following week under the title *Doctor Who set for Face-Off with Traders*. Monmouthshire County Council had apparently upset business leaders after tourists and market traders had been denied access to the Shire Hall prior to a major restoration project; however, the BBC team would be allowed to use the area, as they had done



Above:
The Doctor is in the Christmas spirit.

for *The Unquiet Dead* back in September 2004. This was the latest incident in a controversial £2 million makeover funded by the lottery. Work in Gloucester that day was scheduled to run from 3.30pm to 3.30am, with Dervla Kirwan rejoining the team at College Green. A Victorian hearse, four black horses and a Hansom cab were provided by Kilvey Carriage House, and formed the centrepiece of the opening sequence for the day as the Doctors watched the funeral procession departing from the Reverend Fairchild's. After darkness had fallen, the sequence of Miss Hartigan dispatching the conditioned mourners was recorded, followed by the scenes of the Doctor and Jackson at the conclusion of the tale – which was covered by *Doctor Who Confidential*.

Tuesday 22 April saw pictures from the outdoor work the previous night in the *Daily Mail* (*David Morrissey to star in Doctor Who Christmas Special featuring deadly Cybermen*) and *London Lite* (*So Who's funeral are they filming, David?*) with further similar coverage in the *Western Mail* and on the website of CBBC's *Newsround*. Recording around Millers Green and College Street began at 8pm with the sequence of the heroes making for Latimer Street. After this, the scenes of a Cybershade watching the children on the move were recorded, along with Rosita evacuating the last of the youngsters in a later scene. This sequence called for around 30 young extras, and had to be carefully scheduled and controlled because of regulations governing child performers. Next, the conclusion of the closing scene between the Doctors was completed at the TARDIS, leaving the rest of the night through to 5am for crowd sequences of Londoners reacting to the CyberKing and elements of the closing scene. Bangs and flashes were triggered by Any Effects, while Tom Lucy supervised the shots in which two men – stunt artists Jason Hunjan and Maurice Lee – were blasted off their feet with the help of hidden trampolines. Also present for the location shoot was American satirist Joe Queenan, who was interviewing Danny Hargreaves of Any Effects about his career

in special effects for the Radio 4 series *A Wonderful Way to Make a Living*. As well as Hargreaves' comments about his effects work for the forthcoming episode, Joe chatted to some of the onlookers at the location.

It is dead cold for the Doctor remarked *The Sun* on Wednesday 23, carrying photographs taken during location work on the episode, while *Hello!* magazine ran a similar story entitled *David films 'Dr Who' Christmas Special in 'snowy' Gloucester* and Peter Dyke penned *Dr Who & The Xmas Special* for the *Daily Star*; that evening BBC West's *Points West* carried a piece about the location work in the city with enthusiastic reactions from young onlookers. *Doctor Who Confidential* was also on set alongside the BBC crew for the 8pm to 5am shoot in the vicinity of Berkeley Street. Tim Barter of The Mill was on hand to plan plate shots into which the CyberKing could be added, while the main work covered the procession of the Victorian children watched by the Doctor and Rosita, and then further material beneath the looming CyberKing as Jackson and Rosita witnessed its defeat.



Right: Miss Hartigan lines up her men.

The court of the CyberKing

During Thursday 24, the crew relocated to Monmouth where the controversial Shire Hall location in Agincourt Square was to form the docklands street from Victorian London between 8.30pm and 5am... once a car parked in the street next to the building had been obscured by the BBC's props. *Doctor Who Confidential* and David Bailey of *Doctor Who Magazine* were present to record the events for the long, cold night for posterity, while Ailsa Berk was on hand to rehearse Cyber-movements. First, the sequence of the youngsters fleeing with Rosita's help was recorded, after which the arrival of the children at the court of the CyberKing was recorded. The main scene for the evening was the confrontation between the Doctor's party and Miss Hartigan plus her metallic colleagues. Tom Lucy supervised the action of Rosita punching Miss Hartigan, with a crash mat for Kirwan to fall onto out of shot. Another shot, which was picked up, was one of the Cybershade watching the Doctor early in the episode; this had caused considerable problems as earlier takes had made it look like it was sitting on a wall like a parrot. Recording also included the montage of the Doctor which drew upon images from *Blink*, *Tooth and Claw* [2006 – see Volume 51], *The Runaway Bride* [2006 – see Volume 54], *Voyage of the Damned* [2007 – see Volume 57] and *The Lazarus Experiment* [2007 – see Volume 55].

In the meantime, back at Upper Boat the set of the Cyber HQ had been taking shape, with Andy Goddard and his team performing a recce on this back at base at 5pm on Friday 25. This set had been built on the area occupied by the Hub,



the main standing set for *Torchwood*, which had not been used since November 2007 and would not be required again until August. Although Russell T Davies had agreed to this, it had been on the condition that it could be turned back into the Hub afterwards, and that it was not recognisable in its *Doctor Who* guise. Following this, the production team departed for another night shoot back at Tredegar House from 8pm to 5am. Work started in the factory yard for the material with the other Doctor's TARDIS – the balloon basket, raised aloft on a crane – before continuing with Victorian street scenes including Jackson leading the applause for the Doctor. David Bailey was again present to report on events for *Doctor Who Magazine*. "It's been a pretty gruelling week, this one," David Tennant told the magazine. "Not least because we're at the end of a 10-month shoot now, so everyone's resources are stretched to breaking point. Everyone's absolutely just pushing on through to the end."

On Sunday 27 April, Tennant recorded an episode of *Nebulous*, the Radio 4 science-fiction sitcom starring Mark Gatiss. Recording resumed on the Cyber HQ set in Studio 1 at Upper Boat from 8am to 7pm – the standard hours for the rest of the week – on Monday 28 April. Recording started with the children entering the chamber to start work, with first assistant director Richard Harris supervising the youngsters and directing them in their required motions on the set, as shown on *Doctor Who Confidential*. Benjamin Cook was again on set, this time to speak to Davids Tennant and Morrissey on behalf of *Radio Times*. A professional from Specsavers visited the studio to test the black contact lenses that would be worn by Dervla Kirwan, and the actress also did a test with the helmet with which she became the CyberKing. However, this looked too much like that worn by the partially cybernised Lisa in *Cyberwoman*, a 2006 episode of *Torchwood*, and so was subsequently changed. Recording continued with the arrival of the Doctor's party and the subsequent evacuation.

Tuesday 29 April required only the two Doctors and young Tom Langford as Jackson's son, Frederic. Most of the Cyber HQ material was completed while *Doctor Who Confidential* watched production, focusing on the action sequence in which Tom Lucy and Bob Schofield supervised stunts and wirework for the Doctor's rescue of Frederic; for this, Tom Langford was wired to Tennant's safety harness. Stuntman Nick Goodey doubled for David Morrissey in the shot where Jackson was thrown back by the explosion. Also on



Connections: Revolution

- Miss Hartigan refers to the start of the Industrial Revolution; this was a period from the late eighteenth century where manufacturing in the United Kingdom began to shift from manual labour to mechanised production, through to the Second Industrial Revolution around 1850 which was particularly driven by the need for improved steel manufacture to support the massive spread of the railway network.



Above:
The two Davids out on location.

set was Esther Freud, David Morrissey's novelist wife, who had played a Cryon called Threst in *Attack of the Cybermen* [1985 – see Volume 40], while the Cyber HQ was visited by actress Joan Collins and her daughter, writer and presenter Tara Newley.

Wirework

The remaining Cyber HQ scenes were recorded on Wednesday 30, covering the escape of the Doctor's party, early scenes of the Cybermen planning their attack, and the Cyberleader recognising the Doctor. In the meantime, a second camera unit was working on the greenscreen area of Studio 6 to record wirework shots of the Cybershade climbing, the Doctor swinging down with Frederic and also replication shots of children on the platforms in Cyber HQ. Once again, Tom Lucy and Bob Schofield were essential personnel for this work. David Tennant spoke to *Doctor Who Confidential* at 11.30am; due to leave Cardiff at the weekend, his schedule was now carefully arranged to fit in promotional items and podcast commentary recordings.

Two units were again at work at Upper Boat on Thursday 1 May, joined by a variety of additional camera crews. Lizo Mzimba and a crew from CBBC's *Newsround* were present from early in the day to cover work on the TARDIS set with the two Davids, who were also due to perform a special photoshoot together. The TARDIS material featured at the end of the episode was recorded, after which director Graeme Harper arrived to record the new ending for *Journey's End* – this time with the soaked Doctor at the console without the Cybermen. Some underground tunnel scenes with the children and the Doctor's party then followed on further redressed standing sets from *Torchwood*, in this case sewers which had featured in *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55] and appeared as the fortune teller's room in *Turn Left*. By now, impressionist and *Doctor Who* fan Jon Culshaw had arrived to record an item for BBC One's *The One Show*. Benjamin Cook was also on set representing *Doctor Who Magazine*, while David Morrissey was interviewed by the BBC Interactive team for the *Doctor Who* website; the actor said his best moment on the show had been earlier that day when he entered the TARDIS for the first time: "Fulfilling an ambition of working on *Doctor Who*." Work with the second unit continued into the evening in

Studio 6, capturing additional insert shots of the Cybermen and the sonic screwdriver in the townhouse, the Cybershade landing in the warehouse and the Cybershade scuttling along.

Recording on Friday 2 May began with the scenes in the CyberKing Chamber with Miss Hartigan being crowned, after which came a *Radio Times* photoshoot with Dervla Kirwan. Work then continued with some of the material in the CyberKing Throne. Although David Tennant had already recorded his dialogue for the climax of the episode, he attended the studios to read in the Doctor's lines for Kirwan to react to, and had earlier recorded an interview with *Doctor Who Confidential* from 2pm. Meanwhile, a second unit did insert shots of the Cybermen for various sequences in the docklands streets. Russell T Davies and Julie Gardner visited the set during the throne recordings.

The final day of the shoot, Saturday 3 May, completed the remaining CyberKing Throne sequences, focusing on Dervla Kirwan and with *Doctor Who Confidential* present. Meanwhile, in the adjoining studio at Upper Boat, David Tennant was recording the insert for the *Doctor Who at the Proms* and some promotional items for BBC Wales.

For Kirwan, a make-up change was scheduled towards the end of the day so that the final two scenes marked her transformation into the CyberKing. The actress had enjoyed her time on *Doctor Who*, commenting that her red dress as Miss Hartigan had been her favourite costume ever and how she would like to come back as Mercy's "good twin".

"It was a long trip," remarked Russell T Davies on the episode commentary, noting that this concluded 10 months of production on *Doctor Who* and heralded a break of eight months until recording would resume on the Specials. This episode would also see the departure of Susie Liggat who, as a fully fledged producer, would go on to helm other projects such as the drama *Blood and Oil* made by Tiger Aspect for BBC Two. ■

PRODUCTION

Mon 7 - Tue 8 Apr 08 Fonmon Castle, Fonmon, Rhoose (Townhouse)

Wed 9 - Thu 10 Apr 08 St Woolos Cemetery, Bassaleg Road, Newport (Graveyard)

Fri 11 Apr 08 Upper Boat Studios, Treforrest: Night Sky/Balloon

Sun 13 - Mon 14 Apr 08 The Maltings, East Tyndall Street, Cardiff Bay (Courtyard)

Tue 15 Apr 08 Building 568, Caerwent Training Area, Dinham Rd, Caldicot, Caerwent (Warehouse)

Wed 16 Apr 08 Tredegar House, Newport (Factory Outhouse/ Factory Street)

Thu 17 Apr 08 Tredegar House (Factory Outhouse)

Fri 18 Apr 08 Hensol Castle, Hensol, Vale of Glamorgan (Underground Tunnels/ Dark Enclosed Space)

Sun 20 Apr 08 Millers Green, Gloucester Cathedral, Gloucester (Victorian Street 1/ Alleyways/Dockside)

Mon 21 Apr 08 Millers Green (Posh Victorian Street/Back of Townhouse/ Victorian Street 2/Victorian Street 1)

Tue 22 Apr 08 Millers Green (Alleyways/Victorian Street 1/ Docklands Street)

Wed 23 Apr 08 Millers Green (Victorian Street 2/Victorian Street 1)

Thu 24 Apr 08 Shire Hall, Agincourt Square, Monmouth (Docklands Street)

Fri 25 Apr 08 Tredegar House (Factory Yard/Victorian Street 3)

Mon 28 - Tue 29 Apr 08 Upper Boat Studios - Studio 1: Cyber HQ

Wed 30 Apr 08 Upper Boat Studios - Studio 1: Cyber HQ/Studios 6 & 2: Green Studio

Thu 1 May 08 Upper Boat Studios - Studio 1: TARDIS/Underground Tunnels/ Studio 6: Townhouse/Warehouse/ Green Studio

Fri 2 May 08 Upper Boat Studios: CyberKing Chamber/CyberKing Throne/ Docklands Street

Sat 3 May 08 Upper Boat Studios: CyberKing Throne

Post-production

Above:
Festive cheer.

By July 2008, a 60-minute edit of *The Next Doctor* had been completed and The Mill was at work on all the computer-generated imagery needed to finish the show off. It was originally intended that the first scene in Cyber HQ would follow the opening titles, but this was moved down the running order. As such, some of the Cybermen dialogue was redubbed to suit this new positioning, with the line "Cybershade 16 has been discovered" changed to "Cybershade 16 has made contact" and the Cyberleader's, "Order it to withdraw," altered to, "Observe the enemy." The start of the next scene, back in the courtyard, was then trimmed to remove the Doctor asking, "But what's it doing here?" and the other Doctor's reply, "It's fallen into my trap!"

After the Doctor had tried to stir a memory in the newcomer with his comments about blinking, he originally made to get out his stethoscope, saying, "D'you mind if I just..." as the other Doctor remembered the funeral. A short scene was cut to speed up the narrative as the two Doctors entered the townhouse of the Reverend Fairchild. "You should make your escape, Mr Smith, I have work to do," advised the other Doctor as they looked around the hallway. "Ohh, can't I stay?" asked the Doctor, "I could be your companion. Always room for one more! Oh I like this! So what are we looking for, Doctor?" "Signs of alien infiltration," explained the stranger. "Oh good!"

remarked the Doctor as the pair headed for the drawing room. Once inside the room, another exchange was dropped as the other Doctor noted the Reverend's involvement in children's charity, adding, "Oh, he was famously good to them. He'd discipline them, birch them, send them to the workhouse." "Lovely. Nice man," replied the Doctor dryly. This cut shortened a sequence that Davies found cold and unsettling, more akin to *Torchwood*.

At the end of the staircase sequence as the Doctor checked out his colleague's heart, he added, "But we're still alive, eh? That's not bad! That big old heart of yours is still beating, Doctor... That one, single heart." This was dropped because it was felt to confirm that the other Doctor was not a Time Lord too early in the story.

When the Doctor told his friend that he had worked out how he had become the Doctor, he originally continued, "But it's not easy. Becoming the Doctor never is." As he explained about the story starting with the Cybermen, the Doctor then described them as "creatures from a universe hidden beneath our own, just out of sight".



As Rosita and the Doctor first glimpsed the line of children, the Doctor observed, "Someone's on the march." "Nice night for it, sir!" laughed a lad nearby while an old crone cackled, "I'll buy one for a farthing!" When Miss Hartigan told the Doctor and Rosita that the Empire would bow down in worship, Rosita asked, "But how can you side with them?" "Then tell me girl," replied the matron, "just look at your life. What other choice does a woman of this world have?"

Originally when Miss Hartigan asked to be shown the CyberKing, the Cyberleader responded, "Units six and seven will guard and maintain the machine." After the Cyberleader revealed how Miss Hartigan had been lied to, she attempted to run but was quickly apprehended by two Cybermen as she screamed, "Don't you dare! Don't you dare!" The start of the next scene in the tunnels was trimmed to remove the Doctor's comment, "Something's powering up."

Jackson's son

As Jackson looked up at his son, there was a short scene in the CyberKing chamber of Miss Hartigan saying, "I will rise. And the world will behold me, in terror!" As the Doctor prepared to jump down with Frederic on the rope, he originally added, "Tell you what. Close your eyes. I would." Down below, Jackson called out, "Oh excellent sir! Excellent!" Many of the later short sequences changed order in the final edit, and after Miss Hartigan decreed that the governments were to surrender, she added, "The old men will bow down, and they will come to me. To be converted into glory!" When Jackson showed Rosita his son, he added, "I must have thought him dead." Thrown back into a doorway by an explosion,

Left:
Doctor who?

Rosita exclaimed, "There's no escape, sir! We could run a thousand miles and that creature would find us..."

Murray Gold's incidental music score for *The Next Doctor* was recorded in two sessions on Tuesday 7 October, conducted by Ben Foster with the 85-piece BBC National Orchestra of Wales led by Lesley Hatfield; a total of 38 cues were recorded in the afternoon and evening at Studio 1 of BBC Llandaff in Cardiff with Gerry O'Riordan acting as engineer and Nick Foster performing additional programming. The cues were then mixed by Jack Jackson over the next two days at AIR Studio 1.

The Next Doctor was completed and locked shortly before broadcast. The Mill had performed all its CGI work which included adding sparks as the Cybermen were struck by a cutlass, painting the eye area around Kirwan's contact lenses black, and shaking the picture as London quivered beneath the tread of the CyberKing. However, the biggest element was the CyberKing for the last quarter of the episode which took the team at The Mill the best part of the year to render in accordance with Peter McKinstry's design. There was, though, time to add droplets of water as the giant arose from what Mill expert Dave Houghton had assumed would be the frozen River Thames. London of 1851 had been similarly built by The Mill, but during the FX review Susie Liggat realised that she could see Tower Bridge... which had only started construction in 1886. Hastily the sequence was amended to paint out the structure, and Julie Gardner also asked The Mill for an extra shot of the city thanking the Doctor as he looked down from the other TARDIS.

Below:
"In all these years not one of you has asked my first name. It's Mercy."



Infostamp images

The infostamp images included the title page of the First Folio of the plays of William Shakespeare, an unattributed seventeenth-century painting of the Great Fire of London, a map of London in 1593 by John Norden, a plan of the Tower of London from 1597, a 1616 engraving of London by Claes Visscher, a revised image of the Globe theatre from Wenceslas Hollar's 1647 etching *Long View of London*, an oil painting of Westminster Abbey by Canaletto from 1749, the 1812 engraving *The Leader of the Luddites* depicting Ned Ludd, and an illustration of *Arden of Faversham*.

David Morrissey received star billing after David Tennant on the opening title sequence. The producer and director credits were added over the scene of the Doctors discussing the Cybershade, and the closing credits promised that 'Doctor Who will return in *Planet of the Dead*'; two versions of the end titles – which featured the new BBC Wales Cymru logo – were prepared, a 30-second version fitting BBC broadcast guidelines and a 44-second version which would feature on DVDs and satellite broadcasts. ■

Publicity



Above:
Cybershades on the rampage.

- While post-production was under way, earlier in the process, Thursday 8 May was a 'summit day' for incoming and existing production teams. Russell T Davies, Julie Gardner and Piers Wenger engaged in a conference call with Jane Tranter, David Tennant and Steven Moffat to discuss when Tennant's departure should be announced. While the actor himself wanted to wait until after Christmas, Davies knew it would leak by then. The BBC was also keen to announce Moffat's appointment, which would create speculation about the current lead's exit.

- The news that Moffat was to succeed Davies as lead writer and executive producer was confirmed by the BBC in a press release on Tuesday 20 May. The award-winning writer's new appointment generated a great deal of press coverage including BBC radio and television news.

- David Morrissey 'refused to scotch rumours' that he might indeed be the next Doctor when discussed in the article *Liverpool actor David Morrissey could be next Doctor Who* in the *Liverpool Echo* on Friday 4 July.

- A trailer for *The Next Doctor* promising 'The return of the Cybermen' aired on Saturday 5 July as *Journey's End* drew the current series of *Doctor Who* to an end on BBC One. Davies had been undecided whether to include a trailer or just to display the episode title, and ruminated in *Doctor Who Magazine*, "Should we hold the title back, because actually, it's a tricky little giveaway."

- Steven Moffat and Julie Gardner attended Comic-Con International 2008 in San Diego over the weekend of Thursday 24 to Sunday 27 July; the duo featured on a panel together and screened an extended trailer for the Christmas Special on the first day.

- The afternoon of Thursday 11 September saw Russell T Davies at the BBC Television Centre in London for a script meeting on the Specials, but he found himself grabbed by Jane Tranter for a discussion about the announcement of Tennant's departure from *Doctor Who*. Tennant had again been nominated for Outstanding Drama Performance at the National Television Awards in late October, and

since these were to be televised live he suggested revealing his finale as the Doctor during his acceptance speech… should he win the viewer vote. The actor's concern was that in the coming months, Steven Moffat and Piers Wenger would be interviewing to cast a new Doctor, making news of his departure from the TARDIS likely to leak. As such, he wanted to be in control of the situation. A live broadcast was the best option on a programme such as BBC One's *Breakfast*; *Friday Night with Jonathan Ross* had been considered, but since this was pre-recorded the night before transmission, the news would immediately leak.

- At the start of the following week, it was revealed that Tennant had also been nominated for a TONY Shadow Emmy award by *Time Out New York* in the category Outstanding Lead Actor in a Drama Series. On Wednesday 17, *The Sun* picked up on Davies' abandoned idea to cast JK Rowling in a festive Special with its story *Dr exterminates role for Rowling* and the same paper ran a piece on the Christmas episode from Colin Robertson entitled *Doc meets up with Doc Two* the next day in which Davies commented on the Doctor meeting his future self.

- Thursday 18 saw Russell T Davies and Ben Cook on BBC One's *Breakfast* discussing their forthcoming book, *The Writer's Tale*, at 9am. *The Stage* ran *The new Doctor Who is…* by Mark Wright which noted that David Morrissey played 'an alternate version of the Time Lord' in the forthcoming Christmas Special.

- *West Sussex Gazette* ran a story entitled *Who's that girl? New assistant for the Doctor lands in West Sussex* on Wednesday 24 September. In this, Phil Hewitt chatted to Velile Tshabalala about her work on the Christmas adventure, and when the question of becoming a regular companion arose, the actress commented, "A lot of people have been saying that it hasn't yet been decided who the next assistant will be. But obviously I would love to do more."

- *Seven Dr Whos set for reunion* was the optimistic title of an article by Duncan Gardham of *The Daily Telegraph* on Sunday 12 October in which it was claimed that all the surviving actors who had played the Doctor would reunite for the *Children in Need* broadcast on BBC One on Friday 14 November; a BBC 'insider' commented,

Below:
Fight!



"It's a pretty ambitious idea and it's still being finalised. Everything is being kept under wraps but *Doctor Who* fans are in for a big treat."

- Alongside John Barrowman, Davies attended *The Times*' Cheltenham Literature Festival at Cheltenham Racecourse on Sunday 12 October to talk to journalist Caitlin Moran in an evening session which was covered on *BBC News*. During the talk, Davies joked that the Doctor's first name was Keith ("Keith Who!") and discussed Prince Charles turning down an invitation to appear in the series (joking that he was a "miserable swine"); this prompted the article *Prince Charles exterminates Dr Who cameo* from Daniel Bates in the *Daily Mail* the next day.

- Alongside Tennant, Catherine Tate was also short-listed in the Outstanding Drama Performance category at the National Television Awards, where *Doctor Who* had also been nominated as Most Popular Drama. With a backstage link to Stratford agreed, everything was set for David's announcement, which was codenamed Operation COBRA (after Cabinet Office Briefing Room Alpha at Whitehall which featured in *Torchwood: Children of Earth*).
On Friday 17 October, BBC News contacted the production team with regards to running a story about how the Corporation was looking for Tennant's successor; Piers Wenger took the decision to stick to the COBRA plan being co-ordinated by Julie Gardner.



- On Friday 24 October it was announced that a special two-minute preview of *The Next Doctor* would be broadcast as part of BBC One's *Children in Need* on Friday 14 November. However, before the teaser sequence could air, Operation COBRA was to reach fruition. A press release was assembled on Monday 27 October with quotes from Davies; this would not be issued until 7pm on Wednesday, after everyone was inside the Royal Albert Hall for the awards.
On Tuesday 28, BBC entertainment correspondent Lizo Mzimba and the *Doctor Who Confidential* crew recorded a secret interview with David about his reasons for leaving *Doctor Who*, which would then be screened by the BBC following the announcement.
In the interview, Tennant confirmed that Davies had given him no hints as to how his Doctor would be written out, and mischievously suggested that Jimmy Krankie, AKA comedian Janette Tough, could be the next incarnation of the Time Lord.

- Wednesday 29 arrived, and that afternoon Davies and Ben Cook recorded an appearance on the Halloween edition of *Richard & Judy's New Position* on UKTV Watch on

Above:
Rosita assists the Doctor.

THE NEXT DOCTOR

STORY 199



Right:
Miss Hartigan shows no mercy.

Friday 31 October, promoting *The Writer's Tale*, answering questions from apple-bobbing fans and being shown both *Doctor Who* and Dalek pumpkins. Davies then proceeded from the Cactus Studios in Lambeth to the Royal Albert Hall to join Julie Gardner, Piers Wenger, Steven Moffat, Jane Tranter, Catherine Tate, Elisabeth Sladen, Camille Coduri and Noel Clarke in the audience; although Tate was already briefed about COBRA to interact with David on the link-up, the others were informed of what was happening at 6pm. Voting closed at 6.30pm and at 6.52pm Davies was told that David had won his category and Operation COBRA was on.

- *Doctor Who* won the category of Most Popular Drama, with the award collected from the Duchess of York by Tate, Davies, Clarke, Sladen and Coduri to music from *Journey's End*. Later on came the nominations for Best Drama Performance with both Tennant and Tate represented by extracts from *Journey's End*. Tennant was announced as the winner by actor Zachary Quinto, and then appeared on the live link-up at a rain-soaked stage door in Stratford during the intermission in *Hamlet*. Having thanked "the best bunch of people in the world" who made the series, Tennant continued, "In January, I go back to Cardiff to make four new Specials which will see *Doctor Who* all the way through 2009. But... when *Doctor Who* returns in 2010, it won't be with me. The 2009 shows will be my last playing the Doctor. I love this part and I love this show so much, and if I don't take a deep breath and move on now, I never will and you'll be wheeling me out of the TARDIS in my bath chair. I think it's better I don't overstay my welcome. So, it's been the most brilliant, mad, life-changing time..." Tate then accepted his award on stage, quipping, "You're not getting it back."

- "We all knew he was going to announce it at the awards – we planned it months and months ago," Davies told the *Evening Post*. "We thought we could issue a press release or we could send a live transmission on ITV to eight million viewers. And it worked. We thought it would get leaked, but it didn't, which was brilliant."

- Naturally, the press leapt upon the story, with extensive coverage the next day. On BBC One, *Breakfast* played part of Tennant's interview and discussed the announcement with Lizo Mzimba at 7.25am. 'Favourites' to succeed David were named as Paterson Joseph (who had appeared as Rodrick in *Bad Wolf/The Parting of the Ways*). The trailer for *The Next Doctor* shown at Comic-Con was added to Tennant's interview for press usage. Meanwhile

in Cardiff, Davies did a signing session at the reopened *Doctor Who* exhibition, complete with Cybermen bursting through polystyrene doors.

- Davies and Cook's recorded appearance on *Richard & Judy's New Position* aired on Friday 31 October, while *Newsround* covered Tennant's forthcoming departure, talking to younger viewers who suggested new Doctors such as Kris Marshall, Johnny Depp, Gary Oldman or Ewan McGregor with comments from *Doctor Who Adventures* editor Moray Laing.

- On Monday 3 November, David Tennant himself appeared on BBC One's *Breakfast* around 8.30am to discuss his career decision. After looking at memorable moments from his tenure, he answered questions from viewers. He also explained that David Morrissey played a character called 'the Doctor' in the forthcoming Special.

- Fuelled by the interviews, the press continued to speculate on Tennant's successor. *Exterminate the male monopoly* cried Lucy Mangan in *The Guardian* on Tuesday 4, calling for a female Doctor. Dawn French and Eve Myles were also mentioned in an overview of odds offered by the bookmakers, while male favourites included David Morrissey, comedy actor David Walliams and former *EastEnders* actor Tom Ellis (who had played Martha's fiancé Tom Milligan in *Last of the Time Lords*). In his Radio 2 programme on Wednesday 5, Terry Wogan suggested that the new Doctor's identity might be revealed on *Children in Need*. *The Stage*'s Liz Thomas asked *Who says the Doctor can't be a woman?* on Thursday 6. The same day, David Morrissey spoke to the trade paper about the forthcoming Christmas Special: "As for any talk of me taking over as the next Doctor, well, if or when they do choose someone, they would have to be totally different to David, which I am!" the actor told *The Stage*. Davies recorded an interview for the BBC Four series *Charlie Brooker's Screenwipe* on Thursday 6 November to discuss the art of television writing in general; this was broadcast on Tuesday 2 December. *The Times* also tackled the subject of casting on Friday 7 November in Caitlin Moran's *Celebrity Watch* when names such as Lenny Henry, Stephen Fry, Eddie Izzard, Alan Davies, Tom Ellis, Richard Armitage, Russell Brand, Joanna Lumley, John Simm and Catherine Tate were catalogued as candidates.

- By Saturday 8, Colin Salmon – who had featured as Doctor Moon in *Silence in the Library/Forest of the Dead* – was being hotly tipped to be announced



Below: Mourning the death of Reverend Aubrey Fairchild.



Above:
Men in black.

as the new Doctor on *Children in Need*. Meanwhile in Wales, the 400 lucky winners of TARDIS keys for *Doctor Who: Backstage* started to arrive and visit the Upper Boat set; over the weekend various parties were shown the TARDIS, the Hub, Sarah Jane's attic (taking part in a special audio adventure to help K9 fight off an attacking Sontaran spaceship hosted by Jacqueline King who played Donna's mother, Sylvia) and many other wonders, having been greeted by a recorded message from David Tennant: "Be careful. When you're in the TARDIS, watch what you touch. I can't be there to help you. You never know where you'll end up." The tour guides for Team Hath, Team Ood, Team Slitheen and Team Judoon over the weekend were Davies, Julie Gardner, John Barrowman and Eve Myles; Barrowman and Myles were in the last stages of recording *Torchwood*. Costume designer Louise Page discussed her work in the Chandras' home, Myles and Barrowman showed off the Hub set, there was a chance to fight a Pyrovile from *The Fires of Pompeii* using greenscreen, see Cybermen, Ood and scarecrows from *Human Nature/The Family of Blood* in the *Torchwood* cells, encounter the 456 alien on the set for *Children of Earth* and see Danny Hargreaves demonstrating small explosions on the TARDIS set with Phil Collinson. Lizo Mzimba reported on the event for BBC News on Saturday 8, with Lucy Owen talking to Davies and the excited families on the TARDIS set for BBC *Wales Today*. "It's the kids' reactions which are the best thing of all," Davies observed of the event.

- In *The Stage* on Tuesday 11 November, Mark Wright considered *Who Could Be Who?* and as his first choice proposed Chiwetel Ejiofor. Next day, it was announced that Julie Gardner would be leaving BBC Wales to join Jane Tranter working for BBC Worldwide in the USA from Boxing Day. The pre-credit sequence of *The Next Doctor* was shown as part of BBC One's *Children in Need* at around 9.05pm on Friday 14 November, with host Tess Daly speculating on "who might be the next Time Lord" with the "sneak preview". "For those of you worried about spoilers, rest assured that the pre-titles sequence doesn't give too much away," Davies informed *Doctor Who Magazine* readers while encouraging them to donate.

- David Tennant's performances in *Love's Labour's Lost* and *Hamlet* concluded at Stratford on Saturday 15 November, prior to the season

relocating to the Novello Theatre in London during December.

- To mark the release of the 2008 episodes in a DVD box set from 2|entertain and the Silva Screen CD of *Doctor Who: Original Television Soundtrack – Series 4* on Monday 17 November, a series of projections illuminated the skylines of London and Cardiff, including a Dalek on Battersea Power Station.

- *The Daily Telegraph*'s Michael Deacon continued to ponder *Doctor Who: the man who must be the new Doctor* on Wednesday 19, and concluded that the new Doctor would most likely not be David Morrissey, nor any of the other favourites; the journalist instead nominated Welsh actor Rhys Ifans. On Thursday 20, *BBC News*' *Who favourite talks Time Lords* spoke to the hotly tipped Paterson Joseph who commented, "I'm afraid I can't make any comment on it. I'm not a gambler. And I don't approve of gambling unless it's for the Grand National."

- An interview with David Tennant appeared in the *Telegraph Magazine* courtesy of Vicki Reid on Sunday 23, and on Monday 24 the actor presented the editor's award at the *Evening Standard* Theatre Awards at the Royal Opera House. Simultaneously at the Intercontinental Hotel in London's Park Lane, *Midnight* [2008 – see Volume 59] was winning the award for Best Sound (Drama) at the annual Royal Television Society Craft and Design Awards for sound recordist Julian Howarth, dubbing mixer Tim Ricketts, supervising sound editor Paul McFadden and sound FX editor Paul Jefferies. Earlier that day in the *Daily Mirror*, *Spooks* star – and partner to Dervla Kirwan – Rupert Penry-Jones confirmed that he hadn't been asked to take over as the Doctor. Monday 24 had also seen Jen Blackburn's article *Doc in Cyber Special* in *The Sun*, focusing on the guest appearance by Dervla Kerwin with photographs from filming.

- Following up his earlier piece, Mark Wright's next *Who Could Be Who?* article in *The Stage* appeared on Tuesday 25 November and focused on Benedict Cumberbatch, while also noting that Paterson Joseph – then in BBC One's *Survivors* – was now being hotly tipped as the new Doctor. The same day, the *Coventry Telegraph* ran items on how diminutive actor Warwick Davis craved the role of the Doctor, while former Davros actor Terry Molloy nominated 86-year-old Liz Smith as Tennant's successor.

- Thursday 27 November found Davies and Gardner attending a BBC Drama Writers' Academy at Elstree. Principal recording on *Torchwood* Series Three



Left:
Graveyard Cyber invasion.

wrapped on Friday 28 November, the same day that Russell T Davies received his OBE for services to drama from Prince Charles at Buckingham Palace... with the prince explaining how he had only just heard that the BBC had wanted him to appear in *Doctor Who*. At the same time, David Tennant and David Morrissey did their ADR work dubbing *The Next Doctor*. Rosita's line, "And back to the TARDIS, right?" was dropped in as she left the two Doctors outside the warehouse. Also added was the Doctor's observation about the starter motor after the children's escape.

On Saturday 29 November, Davies took centre stage at the Barbican Hall for *Inside the World of Doctor Who*, a special event for the 2008 London Children's Film Festival. CBBC presenter Kirsten O'Brien – who had co-hosted the second run of *Totally Doctor Who* in 2007 – arrived by TARDIS to speak to Davies before an audience of children and their parents where the showrunner encouraged creativity amongst the youngsters; "I do exactly what you do in school for a living: make up stories," he explained. Within the space of a minute, Davies improvised a story with elements from the audience which was set on Venus in the year 1,002,008 and featured Davros, Daleks and Sarah Jane in a hurricane with a stepladder and an aardvark ("We will literally see that on television"). Cybermen, Ood, Scarecrows and a Dalek (operated by Barnaby Edwards) invaded the auditorium, Neill Gorton demonstrated Millennium's work on the show, Will Cohen discussed The Mill's use of CGI, Ben Foster demonstrated matching music to pictures, and young patrons destroyed a Cyberman with the aid of Danny Hargreaves. There was also a sneak preview of *The Next Doctor* for the 2,000 attendees.

Below: The Doctor and Jackson have a hearts-to-heart.



Meanwhile in the run-up to Christmas, the next *Radio Times* hit the high street on Saturday 29 November, and offered a preview of *The Next Doctor* with Davids Tennant and Morrissey on the cover, and a fold-out section featuring the Cybermen and Miss Hartigan. Ben Cook provided a three-page feature entitled *Who's Who?* in a special preview which offered quotes from the two Doctors. Other listings magazines such as *TV & Satellite Week* and *Total TV Guide* were also giving their covers over to promoting the festive treat. The



Left:
Radio Times' cover for *The Next Doctor*.

new issue of *TV Times* (6-12 December) announced *Doctor Who* as the readers' Favourite TV Show and David Tennant as Sexiest Male on TV, with Tennant commenting, "See you at Christmas. We've got Cybermen, snow and David Morrissey... it's going to be glorious!"

- Monday 1 December saw the launch of the advent calendar for the series on the *bbc.co.uk* website, with the first festive offering being a Christmas greeting from David Tennant on the TARDIS set; other special videos and stories followed in subsequent weeks. The BBC started to trail its Yuletide shows, including clips from *The Next Doctor*. Later that week, Tennant opened in *Hamlet* at the Novello Theatre on Wednesday 3, with a projected run through to Saturday 10 January. The BBC Drama preview launched the same day included glimpses of the forthcoming Special, which went to its final dub at BBC Wales on Friday 5. That day, the BBC confirmed that *The Next Doctor* would air between 6pm and 7pm on Christmas Day, and that the BBC One line-up would also include an hour-long edition of *Doctor Who at the Proms*, a recording of the July concert to be screened at 1.50pm on New Year's Day.

- On Saturday 6 December, the Christmas double-issue of *Radio Times* offered a three-page piece by Russell T Davies entitled *Doctor, Doctor*, with a brief interview with David Morrissey from Ben Cook; a poster offer with images from the Special was also launched for readers. *Doctor Who* was on Alison Graham's selection for *Today's Choices*, although she admitted that preview discs had not been available. A shot of Miss Hartigan and her cybernetic cohorts accompanied the programme billing.

- David Morrissey dropped into BBC One's *Breakfast* at 8.40am on Monday 6 December where Bill Turnbull and Sian Williams asked him if he was going to be the next Doctor – as seen in the pre-credits for the Special – to which the actor commented, "It'll all be revealed on Christmas Day." A new trailer for the BBC Christmas shows appeared from Monday 8 December... the same night that it was announced that David Tennant had been advised not to go on stage in *Hamlet* because of a back injury. In the trade newspaper *Broadcast*, Neill Gorton of Millennium FX recounted *How I... designed the Cybershade* on Wednesday 10 as a taster for the Christmas Special.

- In the meantime, by Wednesday 10, Tennant had been admitted to hospital for an operation on his

back, which it was estimated would put him out of action for six weeks, preventing him attending the press launch for *The Next Doctor*. However, he was delighted to watch a DVD of the finished episode in hospital that evening, with his operation the next morning. With a complete programme locked down, Gardner and Davies recorded a commentary track; Phil Collinson had been offered a chance to watch the show in advance but had declined, explaining that he wanted the excitement of watching an episode he'd not seen before as it went out on Christmas Day.

- Wednesday 10 December was also the day that Russell T Davies was informed by Steven Moffat which actor had been selected as Tennant's successor. The Doctor-in-waiting had finally been confirmed, and so now his official announcement had to be carefully timed. Davies suggested that an interview could be recorded with the actor for broadcast on New Year's Day after the scheduled repeat of *The Next Doctor*. Those concerned agreed that news of the announcement should only be made very shortly beforehand, most likely hours before transmission of the interview to prevent any leaks.

- *Doctor Who Magazine* issue 403, published on Thursday 11, declared *David Morrissey is the Next Doctor!* as its cover headline and featured a preview of the Special. Also on this day, disappointed to miss his performances but unable to continue with the ailment which had been growing steadily worse for some time, Tennant underwent surgery for his prolapsed disc on Thursday 11. Friday 12 also saw the BBC announce that at the end of its iPlayer service's first year of operation, the 2008 series of *Doctor Who* had been the most popular item to have been viewed. Meanwhile, Jane Tranter felt that rather than broadcast the interview with the new Doctor on New Year's Day, a 30-minute special edition of *Doctor Who Confidential* should be commissioned for screening on BBC One on Saturday 3 January 2009. Ostensibly this would be an edition advertised as *The Ten Doctors*, offering an overview of David and his predecessors; in reality, it would be geared to lead up to the announcement of the new Doctor. Also, despite Tennant's convalescence, the press screening for *The Next Doctor* was to proceed.

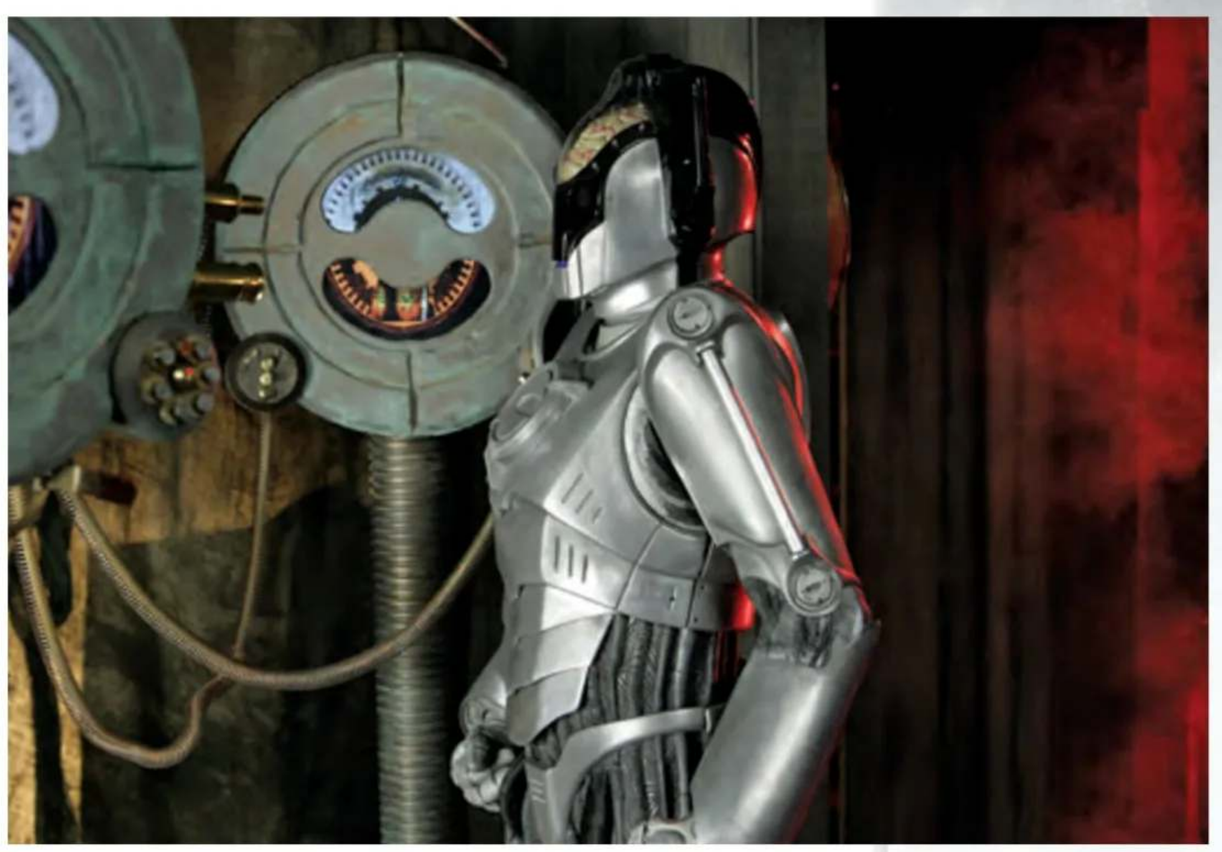


Right: Issue 403 of *Doctor Who Magazine* included a festive preview.

- Continuing to promote his stage work, David Morrissey appeared on BBC One's *The Andrew Marr Show* on Sunday 14 December where again the pre-credits were shown and he was quizzed about being David Tennant's successor; "It was a great show to do," commented Morrissey, to which his interviewer noted, "Was, past tense?" The *Sunday Express* ran pictures of the Cybershades in *Cybermen in comeback* on Sunday 14.

- A 46-second trailer for *The Next Doctor* aired on BBC at 8.30pm on Monday 15 December, and also appeared on the internet advent calendar; Davies was in London on this day to attend Jane Tranter's leaving party. *The Daily Telegraph* ran Robert Collins' interview with Velile Tshabalala on Tuesday 16. Unfortunately, on Wednesday 17, the production team heard that David Morrissey would also have to pull out of the press screening of the Special.

- The press launch was staged for *The Next Doctor* on the morning of Thursday 18, without either Doctor present but with Russell T Davies, Dervla Kirwan and Velile Tshabalala... plus the odd Cyberman. At the event, BBC controller of fiction Jane Tranter implored journalists not to give away the riddle of the other Doctor as already seen in the pre-credit sequence: "The ability of *Doctor Who* is to ask big questions and keep everybody guessing. Please enter into the spirit of that, and allow everyone to keep asking questions." A *BBC News* report by Lizo Mzimba featured interviews with Russell T Davies and Dervla Kirwan. A key element of the bulletins was that it was expected that Tennant would have recovered from his back problems to record the four remaining Specials as planned, recording from Monday 19 January.



Above: The Cyberleader sets to work.

- *The Guardian* described *The Next Doctor* as 'a lot better than last year' and praised David Morrissey, while *The Daily Telegraph* felt the adventure was 'a blizzard of action'. Davies also featured on Radio 5 Live that morning, chatting to Victoria Derbyshire, along with entertainment reporter Colin Patterson who described the Special he had just seen as '*Godzilla* meets *Oliver!*'. Following the screening at the Soho Hotel, Davies went upstairs to record his comments about the casting of David's successor with the *Doctor Who Confidential* crew.

- The Christmas edition of the *NME* chose *Doctor Who* as its Christmas television highlight, while on Thursday 18 December *The Daily Telegraph* announced David Tennant could star



Above: Victorian companion Rosita.

in a musical version of *Doctor Who*, hinting that 'an all-singing episode of the hit show could be a possibility'. "*Doctor Who*, the musical, has been mentioned," commented Tennant, "I would be up for it. I love a song and dance." The paper's Ben Leach also noted that bookmakers had slashed the odds on comedy actor David Walliams being the next Doctor after a flurry of bets.

Right: Jackson questions his identity.

- The recuperating David Tennant called into *The Other Halves* show on Absolute Radio on the morning of Friday 19 December, while the Royal Shakespeare Company issued a bulletin in which they said that the actor would not be appearing in *Hamlet* between Boxing Day and Saturday 3 January.

- Teaser reviews of the Christmas Special continued to appear in the press, with Gareth McLean of *The Guardian* declaring it to be 'the best *Doctor Who* Christmas Special yet... it's moving, funny, impressive and has a big, beating heart. Possibly two, in fact.' In *The Sun*, Colin Robertson's piece *Time Lordy* covered the press launch and noted that all 10 Doctors would be glimpsed in the show. That afternoon, Dervla Kirwan featured on Channel 4's *The New Paul O'Grady Show*, relishing her role as a "proper, dirty villain" and commenting on the secrecy surrounding the show: "I've never done a job where I'm asked to publicise it, but I'm not allowed [to talk about it]." The Doctor's confrontation with Miss Hartigan was shown as a preview amid speculation that she could be the next Doctor. That evening, BBC One's *The One Show* screened the interview with Davids Tennant and Morrissey conducted by Jon Culshaw back in May, while hosts Adrian Chiles and Christine Bleakley discussed favourites to take over from David Tennant with studio guests Vic Reeves and Bob Mortimer.



In *The Times* on Saturday 20 December, Caitlin Moran hosted Russell T Davies' festive TV picks – naturally including *Doctor Who* – while in the *Daily Mail* Steven Henry's *Look who's taking on the Time Lord* promoted the Special. A repeat of the 2007 animated *Doctor Who* adventure *The Infinite Quest* was then screened at 11am on BBC Two that morning. A new teaser clip of the Cybermen and Miss Hartigan preparing their plan was the advent calendar surprise for Sunday 21, when David Tennant was also named as the Cultural Figure of the Year in Radio 4's *Broadcasting House* in a ceremony recorded before his operation. Asked who the next Doctor would be, Tennant commented, "I don't know. I genuinely don't know, and I'll probably be the last person to find out as well."

Monday 22 brought an extract from the podcast episode commentary on the web-based advent calendar, and Tennant took part in a couple of radio shows. Firstly he was the mystery guest on Edith Bowman's show on Radio 1, where the host suggested comedy actor David Mitchell as his replacement. Next Tennant chatted to Phil Williams, standing in for Simon Mayo on Radio 5 Live, and answered questions from fans. Discussing *The Next Doctor*, Tennant said he would be happy to hand over his crown to David Morrissey as his successor, commenting, "Who else would you want to cast as the Doctor, really? It's sort of perfect casting." This then formed the basis of the story *David Morrissey should be next Timelord, says David Tennant* from Anita Singh of *The Daily Telegraph* later that day, with the story noting that Catherine Zeta Jones was now also in the running...



Above:
Has the Doctor just met one of his future incarnations?

Lizo Mzimba's set report with the two Davids was screened on BBC One's *Breakfast* on Tuesday 23, with various clips from the Special, while on Christmas Eve the daily advent gift from *bbc.co.uk* was Velile Tshabalala wishing viewers a merry Christmas, recorded during production months earlier. By now the press was running preview items about the Special. Giving away key plot details, Robert Colvile of *The Daily Telegraph* described the show as 'a bit far-fetched, but [...] dramatically satisfying' while praising cast and production. In the *Daily Mirror*, Jim Shelley commented on the 'lavish budget and a rumbustious appearance from David Morrissey'.

Broadcast

- On Christmas Day, *The Next Doctor* aired at 6pm on BBC One and secured a strong audience of over half the viewing public, almost three times as many people as had watched *Emmerdale* over on ITV1 at the same time; it was the second-most watched programme of the day and of the week, behind the new *Wallace and Gromit* animation, *A Matter of Loaf and Death*. The appreciation index of 86 recorded for the Special was also very strong.

- Following afterwards on BBC Three, *Doctor Who Confidential* and *Doctor Who Christmas Moments* (billed as *Doctor Who: Top 5 Christmas Moments*) each attracted 0.5 million viewers. The latter 10-minute festive item was also assembled by the *Confidential* team, comprising the arrival of the TARDIS in Victorian Cardiff in *The Unquiet Dead*, the marketplace attack from *The Christmas Invasion*, the flooding of the Racnoss chamber in *The Runaway Bride*, the Doctor's first meeting with Wilf from *Voyage of the Damned* and the staircase sword fight from *The Next Doctor*. *Doctor Who Confidential* was then repeated in the early hours of Boxing Day at 4am.

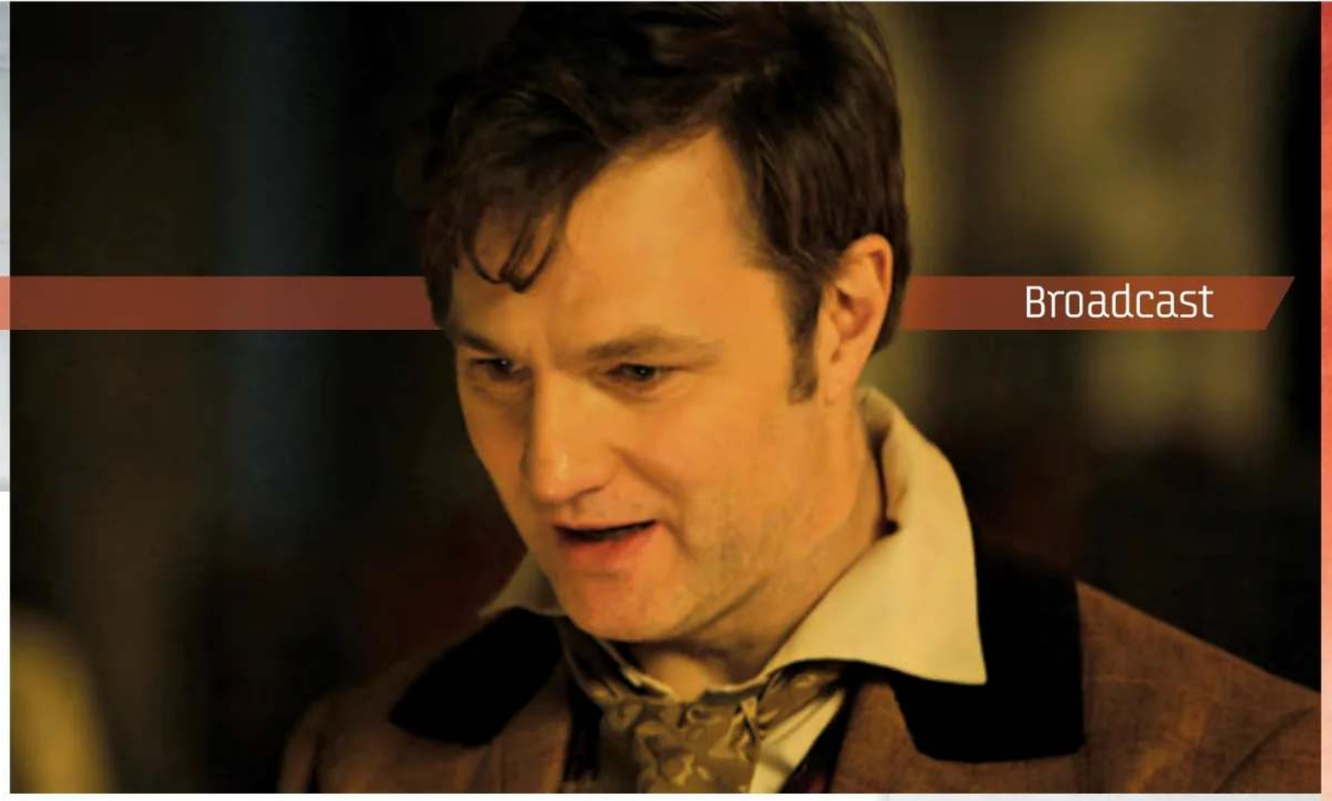
- On Boxing Day, Tim Teeman's review of the episode in *The Times* was that it 'felt smug' and he only awarded it two stars while AA Gill was similarly unenthusiastic in the *Sunday Times* two days later commenting that he had never been a fan of the revived series.

- On Sunday 28, BBC Radio 7 ran the podcast for *The Next Doctor* in *Doctor Who: The Commentaries* at 6pm and midnight. By Monday 29 December, a rough cut of the special edition of *Doctor Who Confidential* was available, and Davies had also decided that following the Special BBC One Christmas idents featuring Wallace and Gromit he was determined that *Doctor Who* should have the same treatment for Christmas 2009.

- *Doctor Who at the Proms* was screened on BBC One and the BBC's HD channel at 1.50pm on New Year's Day, followed by a repeat of *The Next Doctor*; this attracted over two million viewers. Meanwhile, speculation continued about the identity of the next Doctor in the press. "For about four days... there was one particular paper who was so adamant that it was me, they kept ringing up asking for quotes



Right: "God Rest Ye Merry, Gentlemen."



Above:
David Morrissey plays the next Doctor.

and confirmation," Catherine Tate recalled on *The Justin Lee Collins Show*. "For a brief second I actually thought, 'Maybe it is me! Maybe the BBC are so stringent that they haven't told me yet!' I thought: it must be me!"

- Then on Friday 2 January 2009 came a press release from the BBC: 'New Doctor to be revealed on BBC One tomorrow.' The Corporation confirmed that the identity of David Tennant's successor would be announced the following day at 5.35pm on BBC One in *The Eleventh Doctor*, the true title for the additional *Doctor Who Confidential*, which, on New Year's Eve, Davies had signed off on. "We believe the actor is going to bring something very special to the role and will make it absolutely their own – I just can't wait to tell everyone who it is – it has been a nail-biting Christmas trying to keep this under wraps!" explained Piers Wenger. Very few people at the BBC knew the identity of the chosen actor who was referred to only as 'MS' or 'the Eleventh Doctor' in emails. This spurred more casting discussion on Radio 4's *PM* programme that evening with listeners sending in their suggestions. A special trailer for the following day's broadcast was also made available on the internet. A BBC Three repeat of *The Next Doctor* at 7pm that evening had the optional commentary track, although this version was an alternative edit without either on-screen title or writer credit. Following this, the supporting *Confidential* was repeated at both 8pm and 3.55am.

- BBC One's *Breakfast* on Saturday 3 January carried a story about the revelation of the new Doctor that evening, with Lizo Mzimba discussing the story with clips from *The Next Doctor* and *The Stolen Earth*. Hotly tipped were Chiwetel Ejiofor (shown in *The Canterbury Tales*), Paterson Joseph (from *Survivors*), and "relative unknown" Matt Smith (depicted with Billie Piper in *The Ruby in the Smoke*). Other news coverage during the day featured Moray Laing from *Doctor Who Adventures* and also Sylvester McCoy who had played the Doctor's seventh incarnation. Media items culminated in another news piece with Mzimba on the BBC One *News* that evening.

- Finally, BBC One announced 'TV's most closely guarded secret' as *Doctor Who Confidential* began. With comments from Jane Tranter, Julie Gardner, Steven Moffat, Piers Wenger, Russell T Davies, David Tennant and Elisabeth Sladen (seen backstage at the Theatre Royal Windsor while performing as Mrs Darling in *Peter Pan*) about 'the youngest Doctor ever', the previous Doctors were discussed before – in the closing minutes of the programme – actor Matt Smith appeared to explain that his reaction to being the new Doctor was, "Flabbergasted. I haven't slept really to be honest." Matt opened a letter from David Tennant and announced that he was starting his six months of



Above:
"Well, there can't be two of you..."

preparation as viewers were left with the legend: 'The Eleventh Doctor Arriving Spring 2010.'

- *The Eleventh Doctor* was also screened on BBC Big Screens in towns and cities across the UK. The announcement of Matt Smith was a ratings grabber for the BBC; an estimated 6.3 million people tuned into BBC One for *Doctor Who Confidential* compared to around 4.5 million for FA Cup football coverage on ITV, and the broadcast was ranked number 27 in the TV charts for the week, with an AI of 78. "I'm just so excited about the journey that is in front of me. It's a wonderful privilege and challenge that I hope I will thrive on," commented Smith. "I feel proud and honoured to have been given this opportunity to join a team of people that has worked so tirelessly to make the show so thrilling." Lead writer and executive producer Steven Moffat noted, "The Doctor is a very special part, and it takes a very special actor to play him. You need to be old and young at the same time, a boffin and an action hero, a cheeky schoolboy and the wise old man of the universe. As soon as Matt walked through the door, and blew us away with a bold and brand-new take on the Time Lord, we knew we had our man." An extended version of the interview with the new Doctor was then made available on the *bbc.co.uk* website.

- In Australia, ABC screened *The Next Doctor* on Sunday 25 January 2009, while SPACE – rather than CBC – broadcast it in Canada on Saturday 14 March. Prime screened the Special to the New Zealand audience on Monday 13 April.

- At the conclusion of *The Next Doctor*, the Doctor had rebuilt Jackson's life but – after the Victorian festivities – would find himself companionless again. "He is a man alone and we're going to be looking at that in these final stories," Russell T Davies explained on *Doctor Who Confidential*. "We're really going to focus on that. And you can never stop asking yourself, 'Who is the Doctor?' it's called *Doctor Who*. There's huge stuff to come. Epic, heartbreaking stuff. He's just the best character in the world."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Next Doctor	Thursday 25 December 2008	6.00pm-7.00pm	BBC One	60'27"	13.10M (2nd)	86

REPEAT TRANSMISSIONS

The Next Doctor	Thursday 1 January 2009	2.50pm-3.50pm	BBC One	60'27"	2.27M (-)	88
The Next Doctor	Saturday 1 August 2009	6.00pm-7.05pm	BBC One	60'27"	2.16M (-)	-
The Next Doctor	Thursday 30 December 2010	2.10pm-3.10pm	BBC One	60'27"	1.3M (-)	-

Merchandise

The Next Doctor was first released on DVD by BBC Worldwide in January 2009; the commercial version had a longer running time because of an extended closing credit sequence. This release also contained *Doctor Who at the Proms* and the full-length *Doctor Who Confidential*. In January 2010 it was included on *The Complete Specials* box set, available on DVD and Blu-ray along with Russell T Davies introducing various deleted scenes. *The Next Doctor* was also available with issue 28 of the ***Doctor Who – DVD Files***, published by GE Fabbri in January 2010. In November 2015, the Christmas Special was released on DVD/Blu-ray again, this time as part of BBC Worldwide's ***The 10 Christmas Specials*** limited-edition box set. The set came with a set of five illustrated Christmas cards, an accompanying booklet and an exclusive bonus feature in which Rufus Hound journeyed through past Christmas Specials to revisit some of *Doctor Who*'s greatest festive moments and monsters.



A PDF of the episode's shooting script was made available for download in January 2010.

Music from the episodes by Murray Gold was included on the *Original Television Soundtrack: Doctor Who Series 4: The Specials* two-disc CD, which was available from Silva Screen in October 2010. The tracks from *The Next Doctor* were: *A Victorian Christmas, Not the Doctor, A Bit of a Drag, In the Sea of Memory, Hidden in the Closet, The Wonder of Balloons, A Forceful Intelligence, The Greats of Past Time, The March of the Cybermen* and *Goodbyes*. In September 2014, these tracks, plus *Not the Doctor,* were included on Silva Screen's 11-disc edition of the *Doctor Who: The 50th Anniversary Collection*.





Character Options issued a 5" action figure of a Mk 9 Cyberman from *The Next Doctor* in January 2009. This came with a part to build a Cyber Controller Mk 1 figure. In September 2014, issue 3 of Eaglemoss' *Doctor Who Figurine Collection Special* included a figurine of the CyberKing. BBC Worldwide issued free postcards for the 2008 Christmas Special. Prints from *The Next Doctor* were available from The Stamp Centre in 2009. ■

Above:
Character Options' Cyber Leader figure.

Far left:
The original DVD release of the story.

Left:
Eaglemoss' figurine of the CyberKing.

Cast and credits

CAST

David Tennant The Doctor[1]
David Morrissey Jackson Lake[2]

with

Dervla Kirwan Miss Hartigan
Velile Tshabalala Rosita
Ruari Mears Cybershade
Paul Kasey Cyberleader
Edmund Kente Mr Scoones
Michael Bertenshaw Mr Cole
Jason Morell Vicar
Neil McDermott Jed
Ashley Horne Lad
Tom Langford Frederic
Jordan Southwell Urchin
Matthew Allick Docker
Nicholas Briggs Cyber Voices

[1] Credited on the DVD as Doctor Who
[2] Credited in *Radio Times* as The Doctor

Below:
The Davids prepare for action.



UNCREDITED

Samantha Alley, Colette Ashton, Joanne Lancastle, Faye Rich Women
Steve Bailey, Colin Galton, Richard Manning, Pete Symonds Rich Men
Kwabena Amponsa, Stephen Barrett, Levi Crosdale, Mark Gottshalk, Steve McCafferty, Paul Wiggins, Michael Wright, Bob Vendors
Margaret Swift, June Thomas Crones
Victoria Balster, Angela Bell, Samantha Hunt, Jonathan Hutchings, Rupert Randle Carollers
Aleta Morgan, Catrin O'Neill, Rhiannon Ward Working girls
Theo Daniels, Christopher Hoskins, Will James, Mike Wendall, Chris Shalders Cocky Lads
John Griffiths, Nicky Valentine, Cathy Goodhead Beggars
Tat Wa Lay, Abdelmajid Elharti, Robert Skinner Working Class Men
Maureen St Louis, Fionnula Rochford, Victoria Feltham Working Class Women
Kevin Mullen Policeman
Christina Tom, Sarah Payne Maids
Richard Moulding, Emily Moulding Horse Wranglers
John William Carter, Jordon Baker, Kayleigh Baker, Gaia Davies, Chris Jenkins, Jack Walker Williams, Shannon Langley, Amy Jenkins, Kayleigh Baker, Gaia Davies, Chris Jenkins, Jack Walker Williams, Shannon Langley, Amy Jenkins, Jack Palmer, Corey Evans, Mark Williams, Jordan Thomas, Hannah Jean Evans, Shelly Oram, Raychi Bryant, Shaheen Jarfarco, Amy Turner, Keely Morgan, Sion Rowcliffe, Hannah Rowcliffe, Jack Thomas, Cellan Wyn Evans, Amelia Williams, Steffan Williams Jones, Ju Yoo, Nick Evans, Jake Hoskins, Paaras



Bhardwaj, Prisha Bhardwaj, Simon Morgan, Catrin James, Rachel Davies, John O'Gara, Alistaire James, Victoria Gourlay, Megan Langford, Scott Rice, Finn McCartney Hill, Max Harlow Children

Paul Kasey, Ruari Mears, Matthew Doman, Karl Greenwood, Ken Hosking, John Davey, Kevin Hudson, Joe White, Adam Sweet Cybermen

Gordon Seed Stunt Double for The Doctor/Stunt Cybershade

Nick Goodey Stunt Double for The Other Doctor

Roger Bailey Mr Fetch

Anthony Brannan Mr Milligan

Jeremy Harvey, John Herbert, Max Cahn, Claudio Laurini, Steve Walden, Simon Challis, James Welsh, Phil Sutton, Trevor Lacey, John Childs, Christopher Finch, Andy Watts, Martin Sackett, Alistair Sanderson, Richard Tunesi, Gary Dobbs Mourners

Rhys Thomas Oxenham Mourner

Gordon Seed, Nick Wilkinson, Dean Forster Stunt Mourners

Adam Sweet Cybershade

Matt Doman, Chris Shalders Factory Boys

Maria Honneker Caroline Lake

Margaret Baiton Crone

Christopher Hoskins Docker

Sam Ryan, Brandon, 1 Unknown Children

Will James, Chris Shalders, John Ross, Theo Daniels Dockers

Samantha Alley, Colette Ashton, Joanne Lancastle Working Girls

Steve Bailey, Colin Galton, Richard Manning, Cathy Goodhead Working Class

Catrin O'Neil, Rhiannon Ward, Victoria Feltham, Nicky Valentine Rich Ladies

Alan Medcraft, Will James, John Griffiths Rich Men

Aleta Morgan, Abdelmajid Elharti, Robert Skinner, Jeremy Harvey, Phil Sutton, Andy Watts Beggars

Above: A picture-perfect Victorian Christmas.

THE NEXT DOCTOR

STORY 199



Above: Recording the graveyard scenes on location at St Woolos Cemetery.

Maureen St Louis, Fionnula Rochford Crowd
Jason Hunjan, Maurice Lee Stunt Working Class Men
John Herbert, Simon Challis, Gary Dobbs Rich Men
Max Cahn, Claudio Laurini, John Childs Dockers
Christopher Finch, Alastair Sanderson Working Class Men
Robert Skinner Sweep
Victoria Feltham Flower Girl
David Stock, Oliver Hoskins Unknown
Misha Goodman Voice of Frederic
Nick Wilkes, Darryl Adcock, Stephen Bracken-Keogh, Neil Gray, Paul Sparrowham, Nick Lupton, Jane Kyte Hunt, Nicole Clark, Hannah Welch, Emma Feeney, Lindsay Hollingsworth, Clair Hilda Crowd ADR

CREDITS

Written by Russell T Davies
Producer: Susie Ligatt
Director: Andy Goddard
1st Assistant Director: Richard Harris
2nd Assistant Director: Jennie Fava
3rd Assistant Director: Heddi Joy Taylor
Location Manager: Gareth Skelding
[uncredited: Rhys Griffiths]
Unit Manager: Beccy Jones
Production Co-ordinator: Jess van Niekerk
Production Secretary: Claire Thomas
[uncredited: Kevin Myers]
Production Runner: Sian Warrilow
Drivers: Wayne Humphreys, Kevin Kearns
[uncredited: Robert Young, Colin Bull, Bob Tamlyn, Steve Williams, Graham Jones, Sean Rosser]
Floor Runners: Nicola Brown, Tom Evans, Bobby Williams
Contracts Assistant: Kath Blackman[3], Lisa Hayward[3]
Continuity: Non Eleri Hughes
Script Editor: Lindsey Alford
Camera Operator: Roger Pearce, Joe Russell
[uncredited: Kevin Rudge]
Focus Pullers: Jamie Southcott, Duncan Fowlie
[uncredited: Mari Yamamura]
Grip: John Robinson
Boom Operators: Jeff Welch[3], Glen Jenkins, Bryn Thomas[3], Patrick O'Boyle
Gaffer: Mark Hutchings
Best Boy: Peter Chester

Electricians: Alan Tippetts, Steve Guy, Clive Johnson, Gavin Riley
Stunt Co-ordinator: Tom Lucy [uncredited: Crispin Layfield]
Stunt Performers: Gordon Seed[3], Dean Forster[3], Jason Hunjan[3], Maurice Lee[3], Nick Wilkinson[3] [uncredited: Nick Goodey]
Choreographer: Alisa Berk
Supervising Art Director: Stephen Nicholas
Standby Art Director: Ciaran Thompson [uncredited: Nick Murray]
Associate Designer: Julian Luxton
Art Dept Production Manager: Jonathan Marquand Allison[3]
Graphic Designer: Christina Tom[3]
Model Maker: Al Roberts[3]
Concept Artists: Peter McKinstry[3], Sarah Payne[3]
Storyboard Artist: Shaun Williams[3]
Standby Art Director: Ciaran Thompson
Set Decorator: Keith Dunne
Props Buyer: Ben Morris[3]
Props Master: Paul Aitkin
Props Chargehand: Phil Lyons[3]
Forward Dresser: Matt Wild
Props Driver: Pat Deacy[3]
Practical Electrician: Albert James[3]
Props Fabrication Manager: Penny Howarth[3]
Props Makers: Nicholas Robatto[3], Jon Grundon[3]
Construction Manager: Matt Hywel-Davies [Matthew Hywel-Davies on DVD]
Construction Chargehand: Scott Fisher[3]
Workshop Manager: Mark Hill[3]
Standby Props: Phil Shellard, Jackson Pope
Standby Painter: Julia Challis[3]
Standby Carpenter: Will Pope[3]
Standby Rigger: Keith Freeman[3]
Graphics: BBC Wales Graphics
Assistant Costume Designer: Rose Goodhart
Costume Supervisor: Lindsay Bonaccorsi
Costume Assistants: Barbara Harrington, Louise Martin [uncredited: Caroline Thorpe, Maria Franchi, Katie Hicken, Maire Jones]
Make-Up Artists: Pam Mullins, Steve Smith, Morag Smith [uncredited: Sara Angharad, Rachael Clark, Kate Roberts, Carol Robinson]
Casting Associate: Andy Brierley

Below: The crew create a snowy scene.



THE NEXT DOCTOR

STORY 199

'AT THE CONCLUSION OF THE NEXT DOCTOR, THE DOCTOR HAD REBUILT JACKSON'S LIFE BUT – AFTER THE VICTORIAN FESTIVITIES – WOULD FIND HIMSELF COMPANIONLESS AGAIN.'

VFX Editor: Ceres Doyle
Assistant Editor: Carmen Roberts
Post Production Supervisors: Samantha Hall, Chris Blatchford
Post Prod Co-ordinator: Marie Brown
SFX Co-ordinator: Ben Ashmore[3]
SFX Supervisor: Danny Hargreaves[3]
SFX Technicians: Dan Bentley[3], Henry Brook[3], Gareth Jolly[3]
Prosthetics Designers: Neill Gorton[3], Rob Mayor[3]
Prosthetics Crew: Pete Hawkins[3], Jon Moore[3], Sarah Lockwood[3], Lauren Wellman[3], Alex Wathey[3], Lenny Sant[3], Jill Reeves[3], Karen Spencer[3], Darren Nevin[3], Martina Hawkins[3], Kate Walshe[3], Lisa Crawley[3]
Online Editors: Mark Bright[3], Matthew Clarke[3]
Colourist: Mick Vincent
3D Supervisor: Jean Claude-Deguara[3]
3D Artists: Nicholas Hernandes[3], Matthew McKinney[3], Jean-Yves Audouard[3], Nick Webber[3], Neil Roche[3], Serena Cacciato[3], Adam Burnett[3], Jeff North[3], Edmond Kolloen[3], Will Pryor[3], Andy Guest[3], Wayde Duncan Smith[3], Sam Lucas[3], Bruce Magroune[3], Ruth Bailey[3], Grant Bonser[3], David Jones[3], Emily Pearce[3], Virgil Manning[3], David Bennett[3]
2D Supervisor: Peter Barber[3]
2D Artists: Sara Bennett[3], Michael Harrison[3], Tim Barter[3], Russell Horth[3], Arianna Lago[3], James Etherington[3], Adriano Cirulli[3], Simon C Holden[3], Joe Courtis[3], Loraine Cooper[3], Lyndall Spagnoletti[3], James Moxon[3], Julie Nixon[3]
Digital Matte Painters: Simon Wicker[3], David Early[3], Charlie Bennett[3]
VFX Co-ordinators: Jenna Powell[3], Rebecca Johnson[3], Kamila Ostra[3]
VFX Production Assistant: Marianne Paton[3], Alexander Fitzgerald[3]
VFX Supervisor: Tim Barter[3]
Dubbing Mixer: Tim Ricketts
Supervising Sound Editor: Paul McFadden
Sound FX Editor: Paul Jefferies
Foley Editor: Kelly-Marie Angell[3]
Finance Manager: Chris Rogers[3]
With thanks to the BBC National Orchestra of Wales

Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Production Accountant: Oliver Ager
Sound Recordist: Julian Howarth
Costume Designer: Louise Page
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: The Mill
Visual FX Producers: Will Cohen[3], Marie Jones[3]
Visual FX Supervisor: Dave Houghton[3]
Special Effects: Any Effects
Prosthetics: Millennium FX
Editor: Richard Cox
Production Designer: Edward Thomas
Director of Photography: Ernie Vincze BSC
Production Manager: Catrin Lewis Defis
Executive Producers: Russell T Davies, Julie Gardner
BBC Cymru Wales bbc.co.uk/doctorwho
©BBC 2008

[3] Credited on DVD only



Below: Dervla Kirwan steels herself for the next scene.



Profile

DAVID MORRISSEY

Jackson Lake

David Mark Morrissey was born 21 June 1964 in Kensington, Liverpool. Dad Joe was a cobbler; mum Joan (née Frost) worked for retailer Littlewoods. Together with siblings Tony, Paul and Karen, David and family moved to a Knotty Ash council estate in 1971.

He played the Scarecrow in *The Wizard of Oz* at St Margaret Mary's Primary aged 11. Inspired by the movie *Kes* (1970) he attended workshops at the city's Everyman Youth Theatre in his early teens.

Leaving De La Salle School at 16, he worked in theatre backstage in Wolverhampton but his Everyman connections brought his professional acting début. Aged 18, he starred as Billy Rizley in Willy Russell's *One Summer* (1983), about two tearaways escaping Liverpool for rural Wales. Paul McGann originally auditioned for Billy, alongside Morrissey as pal Icky. Going on to study at RADA, when Morrissey became homesick it was McGann who convinced him to continue. His professional career began with the Royal Shakespeare Company in *Richard III* (1988/9), *Edward IV* (1988/9), *King John* (1988/9) and *Henry VI* (1988/9). At the National Theatre he won the title role in *Peer Gynt* (1990) but finding theatre low-paid he looked again to television.

He starred opposite Helen Mirren in thriller *Cause Celebre* (1987) but playing a murderer in TV movie *The Widowmaker* (1990) led to many similarly edgy roles.

At 6'3" he found police roles in *Clubland* (1991), *Black and Blue* (1992), *Framed* (1992), *Between the Lines* (1993) and *Out of the Blue* (1995). Other tough-guy roles included Gerry in *The Knock* (1994), the title role in *Finney* (1994) and SAS officer Andy McNab in *The One That Got Away* (1996).

His crooked tax inspector in Tony Marchant's *Holding On* (1997) marked him out as a leading man in serious television drama. Subsequent roles included Bradley Headstone in *Our Mutual Friend* (1998).

Early British movie leads came in *Hilary and Jackie* (1998), *Fanny and Elvis* (1999), *The Game of Death* (2000) and *Some Voices* (2000), while he had a supporting role in hit romance *Captain Corelli's Mandolin* (2000).

Small-screen guest roles in Paul Abbott's *Linda Green* (2001) and *Clocking Off* (2001) led him to play MP Stephen Collins in Abbott's acclaimed conspiracy thriller *State of Play* (2003). BAFTA-nominated for Best Actor, Morrissey lost to co-star Bill Nighy. Morrissey's next role as Deputy Prime Minister Gordon Brown in *The Deal* (2003) won him an RTS Best Actor award.

As Ripley Holden in musical thriller *Blackpool* (2004) he was almost upstaged by a rising actor playing the detective: one David Tennant. Morrissey returned for one-off sequel *Viva Blackpool* (2006).

British movie roles came in Rolling Stones biopic *Stoned* (2005) and *Derailed* (2005). A spell in Hollywood saw him star in erotic thriller *Basic Instinct 2* (2006), 'earning' him a Razzie nomination for Worst Actor. Better-received film roles included *The Reaping* (2007), *The Other Boleyn Girl* (2008) and John Lennon biopic *Nowhere Boy* (2009).

Morrissey found his niche as a TV leading man, with starring roles in *Meadowlands* (2007) and *Sense and Sensibility* (2008).

After David Tennant announced his *Doctor Who* departure in late October 2008, *The Next Doctor* teased viewers speculating over his replacement; many saw Morrissey as a possbile candidate.

Subsequent TV leads included crime drama *Red Riding* (2009), thriller *Five Days* (2010), costume drama *South Riding* (2011), crime mystery *The Field of Blood* (2011/13), thriller *The Driver* (2014), romance *The 7.39* (2014) and mini-series *The Missing* (2016).

Stateside he was The Governor (Philip Blake) in zombie drama *The Walking Dead* (2012-15). As one of British TV's leading men, he was Aulus in Roman drama *Britannia* (2017-) and Inspector Tyador Borlu in thriller *The City and the City* (2018).

He returned to stage roles as *Macbeth* (Liverpool Everyman, 2011), then National Theatre plays broadcast live in cinemas; *Hangmen* (2016; staged in 2015, Royal Court/Wyndham's) and as Mark Antony in *Julius Caesar* (2018, Bridge Theatre).

He also directed TV features *Sweet Revenge* (2001) and *Passer By* (2004), and Liverpool-based movie *Don't Worry About Me* (2009).

Married to novelist and actress Esther Freud, they have three children – Albie, Anna and Gene – and have homes in Suffolk and North London. ■



Left:
In *Our Mutual Friend* in 1998.

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